

# *The* ART NEWS

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MAY 16, 1936

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"VEGETABLES WITH WINE BOTTLE"

By HELEN WILLS

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## LETTERS

To the Editor of The Art News:

Looking back over the art season which is now drawing to a close, I find a great deal of satisfaction in remembering that two great men at least, received adequate treatment. I refer to Van Gogh and Gauguin. In spite of all the criticism of the Van Gogh exhibition, I think it is indisputable that the event was a landmark in the history of art presentation in America, and had enormous value. The Gauguin exhibition and the subsequent print show seemed to me just as fine, and very much needed here. I hope it served to show that Gauguin cannot be dismissed as a romantic who painted "empty forms," but that he is one of the immortals in paint, like Van Gogh.

Yours, etc.,  
L. W. CROSBY

Providence, R. I.  
May 10, 1936.

To the Editor of The Art News:

I am continually impressed with the fact that people go right on wanting sterile, prettified, dated and platitudinous painting. Some fatuous hopefulness inherent in my soul suspects that man will progress in his aesthetic desires at least at the same speed as his cultural environment alters. But it is not so. With a few exceptions, it seems to me that the taste of the general public is lamentably below the average of this body's taste-level. I suppose there isn't anything to do about it but think loyally of the few good artists we have today.

Yours, etc.,  
ANNE O. PERKINS

New York City,  
May 9, 1936.

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A group of nine tapestries includes three depicting hunting scenes, one an important seventeenth century Mortlake tapestry entitled *Repast after Hunt*, another an early seventeenth century Italian example, *La Chasse aux Singes*, and a third of sixteenth century Flemish weave, showing huntsmen on foot and on horseback, with ferocious figures of lions, leopards, and other wild animals.

Among the garden furniture is an important English George II lead and sculptured limestone fountain dated 1738, another fountain dated 1764, a number of Georgian and Queen Anne garden figures in lead, and a variety of cast iron furniture, forged iron gates, and other garden accessories.

Also included are a group of paintings of various schools; a small group of gold, platinum, and precious-stone jewelry, property of the estates of the late George D. Cochran and the late Madeline Smadbeck, including a platinum ring set with an emerald-cut diamond of almost five carats; Oriental rugs; Chinese porcelains, Roman glass and Apulian terra cotta vases; Bokhara ware, Hispano-Moresque and other faience; Copeland, Cauldon, Limoges, and other table porcelains; Georgian and other silver; antique textiles; bibelots; prints; and a small group of books on art and antiques.

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WITH A FEW ADDITIONS FROM OTHER OWNERS

From the collection of the late Walter Leighton Clark comes English and American furniture from the estate at Stockbridge, Mass., including a number of important family pieces; antique copper and brass ware formerly in the Alexander W. Drake collection; and thirty-eight paintings of various schools. Among the furniture is an important Sheraton inlaid mahogany serpentine-front sideboard, a cherrywood scroll-top secretary-cabinet with claw and ball feet, and a fine inlaid mahogany secretary-bureau, all American eighteenth century pieces; also an English seventeenth century Jacobean carved and inlaid oak buffet. The paintings include a portrait attributed to Sir Thomas Lawrence; a study by George Romney; and works by Ralph Albert Blake-lock and Diaz de la Peña.

The property of the late Eben Howard Gay comprises Chippendale and other Georgian mahogany furniture from his collection and a number of pieces among a group of important Chinese porcelains, semi-precious mineral carvings, and Imperial enamels. Particularly notable are an English eighteenth century Chippendale scroll-top secretary-bookcase and an English seventeenth century Carolean mirror with panels of embroidery and stumpwork. Among the Chinese porcelains is a magnificent Ku Yüeh Hsüan Imperial porcelain ovoid amphora and a *famille rose* temple vase with cover, both of the Ch'ien-lung reign; also an important early K'ang-hsi apple green bottle-form vase and a delightful pair of figures of mandarin ducks and a figure of a parrot. Mineral carvings including exceptional pieces and a rock crystal sphere 4 3/8 inches in diameter complete this fine section.

Queen Anne and Georgian silver from the Gay collection, Oriental rugs, and prints are also offered.

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# The ART NEWS

May 16, 1936

## Thirty Antique Dealers Present a Fair of The Decorative Arts in Westchester County

By CLARA SHANAFELT

One of the most interesting exhibitions of the decorative arts to be held in America will open to the public this week at Ophir Hall, Purchase, New York, the former home of the late Whitelaw Reid and Mrs. Reid. The exhibition is sponsored by the Antique and Decorative Arts League in cooperation with the New York State Chapter of the American Institute of Decorators for the benefit of the Westchester County Children's Association. The house with its terraces and gardens has been made available through the generosity of Mr. and Mrs. Ogden Reid. The exhibitors include thirty leading New York, Pennsylvania and Massachusetts dealers in antique furniture, prints, paintings, sculpture, silver, ceramics, glass, lace and old fabrics, in addition to the architects and landscape architects who are showing photographs, drawings and scale models, the nurserymen who are responsible for the planting of the gardens and terraces, and the Westchester Garden Clubs and florists who have provided the flower arrangements in the various interiors.

Rarely even in museums is an opportunity afforded to view so impressive a display of fine English furniture and decorative accessories as that to which the main floor of Ophir Hall is in large part devoted. An entire interior—the old billiard room—has been furnished by French and Company in the manner of an English country house, in which it is usual to see examples of different periods harmoniously related, and conveying the sense, not only of a rich accretion of beauty through the ages, but of a stable and enduring social order staunchly and serenely outweathering the vicissitudes of time and circumstance. The earliest pieces shown in this exhibit date from the Restoration and serve in their opulence of design and ornament, to remind us of the effect of the brilliant and extravagant court of Charles II on an England weary of the drab severities imposed by Cromwell. The fresh impetus given to the fine and the decorative arts by the Merry Monarch and the gay ladies of his court was to continue thenceforward unchecked. Rare marquetry cabinets and sumptuously carved chairs of the reign of William and Mary illustrate the succeeding phase of British design.

An outstanding feature of the French and Company exhibit is the series of four tapestries illustrating episodes in the story of Moses, woven at the Royal Gobelin Manufactory in 1719, after cartoons by Nicolas Poussin and Charles Le Brun. There is also shown a fine early eighteenth century Royal Beauvais tapestry representing an episode from the story of Pan and Syrinx, one of a celebrated set depicting the Metamorphoses of Ovid. The room is hung with yellow damask curtains and enriched by precious Ming, K'ang Hsi and Yung Cheng porcelains, vases and figures from the collections of Parish-Watson and Roland Moore. Tang tomb figures and Rakka and Sultanabad jars of the ninth and thirteenth centuries are also shown by Roland Moore in sittings devoted to the exhibits of Schmitt Brothers and the Ackermann Galleries.

Preponderant among the pieces shown by Schmitt Brothers are fine examples of the Chippendale, Sheraton and Adam styles, and the exhibit is quite as notable from the standpoint of interior decoration as it is for the intrinsic merit of individual examples. Among these exquisite pieces are Chippendale side and arm chairs and sofas, a superb conference desk, undoubtedly designed for some great manor house library, and

(Continued on page 10)

## European Art, 1450-1500: Painting, Tapestries, Sculpture and Objects of Art Lent to Brooklyn

By ALFRED M. FRANKFURTER

The most ambitious project of the season is present in the Brooklyn Museum's exhibition entitled European Art, 1450-1500, which undertakes to illustrate all the arts throughout England and the Continent during that period. It would be a pleasure to record that the exhibition fully achieves its lofty purpose and fulfils the promise of its broad title, but it appears to fall rather short of both. The chief fault lies, despite occasional magnificent items, in the hopelessly mediocre average of the objects shown. Not that these mediocre items are ungenue or uncharacteristic; merely that, being mediocre, they cannot hope to reflect in more than the weakest, thinnest light a half-century whose blazing glory is its bright manifestation of the individual, of the type of artist-genius whose personality is a far more illuminating guide to the period than are a thousand minor talents.

The good, honest, workmanlike artisans who, for the most part, were the authors of the objects at Brooklyn had prototypes who would have served admirably to illustrate the art of the twelfth, the thirteenth, even a part of the fourteenth century. But the second half of the *quattrocento*—in Italy and the rest of Europe—is unthinkable without a Piero della Francesca or a Dürer, without a Jean Fouquet or a Verrocchio, with a Memling or a Leonardo, without a Ghirlandaio or a Jerome Bosch; more names would stretch a truism much too far. The fact remains that these men and numerous others of equal greatness truly represent European art from 1450 to 1500, and that to see it without them is like studying a shadow without observing the man who casts it.

Aside from this shortcoming and but for a few errors of date and attribution which are bound to slip into an exhibition of some three hundred items, the exhibition is laudably conducted. Its arrangement was entirely in the hands of a group of young men who style themselves under the modest anonymity of the "Rockefeller Foundation Internes of the Brooklyn Museum." These are recent graduates of several universities who have taken degrees in the fine arts and who are serving a kind of museum apprenticeship for one year under funds provided by the Rockefeller Foundation. That this is their first year of museum work is a fact which must temper any criticism of the exhibition and one which is bound to increase its stature.

One lesson of the current show by which the organizing internes may profit, however, is the quandary that frequently results from arbitrary date lines. Particularly in so little charted a course as the fifteenth century are the problems of time of origin fraught with difficulties and debate. At least a dozen items at Brooklyn are, to me, so definitely hither 1500 A. D. that I wonder how they came to be included, though I suppose it is because they bear some evidences of fifteenth century style, carried by traditionalist and mannerist artists and craftsmen well into the sixteenth century. But for such eventualities there have been evolved the stylistic rubrics of Gothic, Renaissance, Baroque, etc., which, if they seem to a younger generation didactic and old-hat, are yet the most descriptive and least dangerous classifications for works of art.

A like traditionalism would have been in order in the preparation of the catalogue. A volume so large and expensive in which descriptions do not include size, let alone provenance and bibliography, will be almost useless a year hence to the person who has paid two dollars for it. Though the Brooklyn Museum has been



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A TYROLEAN "ST. FLORIAN" AND A FRENCH "ST. JOHN": WOOD SCULPTURES IN THE BROOKLYN SHOW

## Artistic Memoirs of Benjamin Franklin and His Circle

One of the most important historical exhibitions of recent years is the current "Benjamin Franklin and His Circle" at the Metropolitan Museum of Art. Gathering American and European painting, sculpture, furniture, incunabula and personal memorabilia, it celebrates poor Richard artistically as well as historically.

An interesting coincidence in connection with one of the exhibits, the Fragonard *Au Genie de Franklin* engraving, is that the original drawing for this print happens to be in New York at this time (though not included at the Metropolitan) and it is here reproduced.

For the remainder, the description by Mr. Joseph Downs, Curator of the American Wing, in the Metropolitan's *May Bulletin*, has furnished the basis for quotation below, since it far sur-

passes any cursory review that might be made of the show:

In so far as possible the exhibition has been installed to present a chronological picture of Franklin's life. In the first of the three rooms is the earliest known portrait of Franklin, done about 1748 probably by Robert Feke, which was bequeathed to Harvard College by a descendant of John Franklin's widow. Near by is the famous likeness painted by Franklin's friend Benjamin Wilson in 1759, which comes to the exhibition from the White House.

In the middle room there are six busts by Jean Antoine Houdon and a group of paintings representative of the phase of Franklin's career following his retirement from the printing business. The Museum's marble bust, done in 1778, while he was negotiating with France

the difficult task of financing the American Revolution, is a triumph of the sculptor's art; Houdon has portrayed here the sagacious diplomat, brilliant raconteur, and sympathetic friend whose qualities made him the idol of France.

On the east wall is the so-called "thumb portrait" of Franklin painted in 1767 by David Martin in London upon the sitter's order. It was bequeathed by him in 1790 to the Executive Council of Pennsylvania. It now belongs to the heirs of Thomas and Elizabeth Wharton McKean. In this portrait Franklin, dressed in a brilliant blue coat and seated at a crimson-draped table, is shown in a studious mood, his thumb raised to his chin as he reads—the attitude which gives its name to this likeness. On the opposite wall is Benjamin West's

(Continued on page 7)

gracious enough to loan its halftones to illustrate this article, it will not, I hope, seem unfair to suggest that future catalogues be produced with a greater eye to the student who one day will find a complete item like "*Pietà*," Spanish, late fifteenth century, lent by Mr. Theodore Offerman—not illustrated" of precious little value in his research.

All of this is somehow redeemed, nevertheless, in a number of exhibits. Among the North European paintings, the lovely *Madonna* of Jan Provost, lent by Governor Lehman, is probably the finest example: based on a Van Eyck composition like several other works by Provost, it reflects the unique sense of color and enlargement of scale with which this master was wont to carry, even into the sixteenth century, the Ghent style of the 1430's.

Of importance, too, is the *Madonna and Saints* by the Master of the St. Ursula Legend, lent by Mrs. Edouard Jonas, where is evident the formulation of the Bruges compositions afterward adopted and varied by Gerard David and Isenbrandt; in color, however, this picture belongs to the more Gothic style of Memling.

Not only Flemish but the rarer Dutch painting as well is present in the *Madonna with Singing Angels* by the Master of the Hohenzollern-Sigmaringen Madonna, lent by Julius H. Weitzner. This master, whose style stands between Geertgen tot Sin Jan and Jacob Cornelisz van Oostsanen, but who is an original personality, admirably serves to illustrate the homely realism which the late Gothic painters of Holland imparted to the most representational of subject conventions.

Mysteriously catalogued as by "Franco-Flemish Master, Netherlands School," the *St. Anne, Madonna and Child* in



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SMALL FLEMISH TAPESTRY WITH GOLD THREADS, MID-FIFTEENTH CENTURY: "PIETA"

the triune depiction known as *Anna Selbdritt*, lent by Richard Ederheimer, is undoubtedly by a North Burgundian master who was strongly influenced by the miniatures of Jean Fouquet. Any relationship the picture has with the fifteenth century art of the Lowlands is not with Flanders but with Holland and, more specifically, with the Virgo Master who also must have come in contact with Fouquet miniatures.

Continuing into France, there is the interesting pair of small heads of Christ and of the Sorrowing Virgin, lent by the

E. & A. Silberman Galleries; to localize these beyond the bare attribution of French School which they have in the catalogue means to hazard the guess that they come from much further south than first appears and that they may have originated with one of the internationalized masters around King René d'Anjou at Aix. There Spanish influences mingled with Flemish and would account for the poignant sharpening of subject matter which is here evident together with the enamel-like technique favored at Brussels and

Bruges in the late fifteenth century.

Of the German pictures shown, two are among the most attractive objects in the show. *The Two Lovers* by an Ulm or Swabian Master, lent by the Cleveland Museum of Art, is one of the most enchanting small German panels extant: whether its subject is a legendary illustration or actually a portrait, in which case it would be one of the first full-length portraits painted, is an interesting question. Whichever it may be, the well preserved color and handsome line are eloquent of an able though

anonymous master. The other German work is the handsome panel, *St. George and St. Wolfgang* by the rare Hausbuch Master, lent by the Nelson Gallery, Kansas City.

It would be pleasant to be able to say as much for the Italian paintings, but they are, on the whole, so pedestrian that they fall far behind their northern contemporaries. Among the better examples are: *The Mass of St. Gregory* by Andrea di Niccolo, lent by M. Knoedler & Co., which has the special light tonality but incisive line of the late Sienese *quattrocento* that derives from Francesco di Giorgio; a *Crucifixion* lent by Wildenstein & Co., catalogued as by Piero di Cosimo but probably by a Botticelli follower, which is unusually well preserved; and a handsome small *Bishop Saint* by Sano di Pietro as well as a characteristic Vittorio Crivelli *St. Dominic*, both lent by Mr. Dan Fellows Platt.

Italian sculpture, represented by only a few examples—works by Rizzo and Francesco di Giorgio, lent by A. S. Dray—hardly achieves a deservedly extensive showing. The Northern schools, in contrast, are seen to much better advantage. France is well represented, with the superb Burgundian *St. John and the Virgin*, lent by Jacques Seligmann & Co.; the two wood figures of the *Virgin* and *St. John* by the cathedral sculptor George de la Sonnette, lent by Wildenstein & Co.; and the fine Sluterian *St. James*, lent by D. G. Kelekian. The South German sculptors are seen in two wood figures handsomely carved, an Alsatian *St. Michael* and a Tryolean *St. Florian*, both lent by Arnold Seligmann, Rey & Co.; and an important work by the rare Peter Vischer, the bronze *Woman* from the Rhode Island School of Design.



LENT BY THE CLEVELAND MUSEUM OF ART

"THE TWO LOVERS" BY A SWABIAN MASTER, PROBABLY ULM, CIRCA 1475



LENT BY THE HON. HERBERT H. LEHMAN

JAN PROVOST (1462-1529): "MADONNA AND CHILD IN A LANDSCAPE WITH FIGURES"

## THE FOUR HUNDRED PAINTINGS AND SCULPTURES OF THE ALLIED ARTISTS OF AMERICA



EXHIBITED AT THE ALLIED ARTISTS OF AMERICA

"THE DARK TOWER," A COMPOSITION BY MAURICE KISH

By ANN HAMILTON SAYRE

With the Independent show and the Salons of America just recently opened, and the latter still current, a third large group exhibition arrives—that of the Allied Artists of America. Their twenty-third annual exhibition is now in progress at the American Fine Arts Building. The Independents had nearly one thousand entries; the Salons between two and three hundred; and the present event numbers about four hundred and fifty. On the same walls which a short time ago displayed the works of the New York Watercolor Society there are now conservative paintings and sculpture two or three rows high and packed in very close. That there are so

many people willing to work in the manner of the past and with their eyes closed to innovation in the arts is somewhat of a wonder.

Perhaps this is merely another way of saying that Spring and the month of May inspire adventure in the human heart and that the exhibition in question is not the right place to go for it. The thing to expect there is fair or indifferent work of the kind more particularly identified with the two generations just behind us than with the present.

This is all very well; why not stick to tradition? Tradition is the post and pillar of life, in a sense. Nevertheless one has a right to hope for freshness, the sudden and delightful shock of the

world seen in a new way and expressed with skill. For what else do we look at pictures, in the last analysis, if it is not for an enlargement of our world? It is a secondary matter to want everything corroborated and to have some part of our lives brought back to mind with a comfortable warmth of recollection. We go right on needing something new, or else we die. There is one thing better than needing something new, and that is making something new. It is the part of the artist to do that. He must recreate the world or else he is of little consequence. Why ask for so much these days? It might be better not to. Yet one cannot avoid an interest, at least, in vitality.

At the Allied show there are many portraits. *The Green Fan* by H. H. Lawrence and *Portrait* by H. E. Ogden Campbell are two of the first to come upon. Whether or not *Secrets* by Edmund Magrath may be called a portrait is uncertain; at any rate is a very exact and sentimental figure piece. *From Russia* by Margery Maude depicts an oldish woman in peasant costume. *Obba's Children* by Janet A. Stein is fairly well painted and of pleasing color, superior to its neighbors, as well as relatively free in handling. *Martha West* by David Immerman and *After the Bath* by Saul follow soon on the walls. *Self Portrait* by Helen F. Price and *Portrait* by Dayrell Korthueer are near. One's pursuit of portraiture is sidetracked at this point by a very large canvas entitled *The Dream of the Shulamite* by R. H. Ives Gammell, a reportorial piece with a great deal of carefully painted flesh in it. *Sally* by Leonabel Jacobs resumes portraiture, and shows a child dressed in a Japanese kimono. *Anne* by Josephine Lewis is another child study. *Reverie* by L. Margaret Graham is an illustrational piece. To the right of the door is John Young-Hunter's *Mrs. Mabel Dodge Luban*; this is done with more skill than most of its neighbors and is in the style characteristic of this artist. It has a certain elegance. *Mary Smolich* by Helen Tompkins depicts a girl in an orange dress before a blue background. *Portrait of Professor Davidson* by Diane Traxis shows a glimpse of a scholar in his library. *Woman of Auzergne* by Anna Milo Upjohn portrays an earthy and staunch peasant woman, her features illuminated from a light low in the foreground. *Fruit Girl* by Charles Polowetski is an unusually large figure painting. *Regina* by Versa Williams Dempsey is a study of a girl



EXHIBITED AT THE ALLIED ARTISTS OF AMERICA

ANDREW WINTER: "SELF PORTRAIT," HONORABLE MENTION

in quaint costume. *Anne* by H. E. Ogden Campbell constitutes a second example of the artist's work. *Self Portrait* by Gertrude Volz Crosby gets its effectiveness by means of a pink dress played against a blue background. Further examples of portraiture are *Joseph Auslander* by Michael A. Werboff, a photographic interpretation of the poet, worked to a high point. Another careful likeness is *Portrait* by L. Sooy Hoover. There are strong reds in *Susan* by Elaine Rawlinson. *Mrs. Louise Grub* by Henry Grub also has strong color. *Portrait of Jane Patteson* by Emily Nichols Hatch is one of the larger pieces.

Pictures less easy to classify are *Evening Meal* by Catherine Morris Wright,

*Story-of-Nathan-Straus* by Harry Rose-land, *Aspiration* by Alphonse Palumbo, *Silver Mining* by Robert D. Barrett, an interesting composition, and *Hikers* by Sidney Riesenberg.

One of the more pleasing marines is *Surf* by Maurice King Burns, *Still-Life* by Louise Schacht has excellent composition and noticeably good color; *Houses in Winter* by Charles Harsanyi is done in his individual manner. Other still-lives and landscapes are *England* by Florence Proctor, *Rocks, Sea and Ships* by George Pearse Ennis, and *Flowers* by Kathrin S. Hochschild.

In the center gallery are the following portraits: *Man in White* by Mar-

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EXHIBITED AT WILDENSTEIN &amp; CO.

ORIGINAL FRAGONARD DRAWING FOR "AU GENIE DE FRANKLIN"

## Artistic Memoirs of Benjamin Franklin

(Continued from page 5)

famous *Conference of the Treaty of Peace with England in Paris* lent by J. P. Morgan. It depicts the American peace commissioners John Jay, John Adams, Franklin, and Henry Laurens, together with William Temple Franklin, who acted as his grandfather's secretary.

The center of the room is occupied by two cases of jasper and basalt "cameos," as Wedgwood and Franklin called them, chiefly from the collection of Mr. Halsey. In these brilliant miniature portraits, impressed with the names of Wedgwood and of Wedgwood and Bentley, Franklin took a lively interest, due in large measure to his great friendship for both men formed during his years in London. Three distinct types of likeness, in a host of sizes, were made of Franklin—after original terracottas by Caffieri and Nini and a wax medallion by Patience Wright; the Flaxman type appears to be an adaptation of the Nini portrait.

The *Amiens Gazette* for April, 1780, gave notice that "Mr. Fragonard, the King's Painter at Paris has lately displayed to the utmost Efforts of his Genius an elegant picture dedicated to the Genius of Franklin..." This engraving and another imaginative composition by Fragonard, *Le Couronnement de Franklin*, engraved by J. C. R. de Saint-Non, lent by George Simpson Eddy, are two of the many allegorical subjects in which Franklin appears.



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

ENGRAVING OF "AU GENIE DE FRANKLIN," AFTER FRAGONARD

## NEW EXHIBITIONS OF THE WEEK

REVIEWED BY  
ANN H. SAYRE

### The Racetrack as Seen By Raoul Dufy

One room at the Sporting Gallery is now devoted to watercolors by Raoul Dufy. They are all racing scenes and group studies of horses and their riders. As a collection they are spirited and decorative, successfully framed with pink mats, which look better than they sound. The Dufy method of loosely applied washes, whose boundaries seem dictated by an enormously subtle sense of composition, is well illustrated here. High keyed color, now firmly identified with his very personal style, flows on beneath the crisp accents drawn in with a brush; figures indicated swiftly are, nevertheless, full of substance and the charm of momentary poses. Often the basic color-wash shows through the linear design with the effect of paradox, but Dufy has developed such skill at this that it does not appear affected or trying. Blue, green-yellow, mauve, pink, yellow and light orange disperse themselves about the papers with as much nervousness as the racetrack subjects which are portrayed. The artist's sense of pattern is unerring; and his brittle, smart groups are at the same time sensitively done.

Of the fourteen or fifteen pictures here, untitled and very like in mood, some are of Ascot, some of Hyde Park, others of Epsom and Goodwood. One or two are simply studies of horses on vivid green grounds. Others attempt racetracks, crowds, racing animals and all, with an effect of great speed and intensity. Yet all this is kept in delicate key and does not pretend to be heavily burdened with import other than entertainment and decoration.

### Watercolor and Pastel By Two Generations

The Babcock Gallery has a roomful of pastels and watercolors by artists of the present generation as well as the previous one. There are two pastels, John Twatchman's *Venice*, lightly indicated on darkish paper, and Nicolay Cikovsky's *Country Road*. The rest are watercolors. John Sargent's *Summer Landscape*, *Siena*, seems gentler in style than is characteristic of him. Equally conservative is A. H. Wyant's *A Lowery Day*, a quiet landscape of greyish tone. The *Crone of Galway* by Eugene Hig-

gins has dignity and impressiveness for so small a piece and is a pleasing example of his work, though minor. Arthur B. Davies' *Chateau and Clouds* and Stan Wood's *Del Ponte's First House* are present, the latter being an illustrational piece. *Floodwaters* by John E. Costigan depicts flood refugees huddled together before a background of dramatic sky and hills.

The decorative color pattern in William Zorach's *Landscape* is gay and individual. Harry de Maine's *Whispering Trees* is illustrational in quality and painted in bluish tones. George P. Ennis is represented by *Gulf Coast Natives*, a boldly styled watercolor freely using white paper unembellished, and large forms in cloud and trees. *Building Organization* by Preston Dickinson is virtually a colored drawing, sparse in statement, economical in its use of line. The one watercolor of Charles Hawthorne, *Early Morning*, is full of poignant greens and yellows and the coolness of dawn.

### Young Artists In a Group Showing

Twenty-three young artists are represented in a group exhibition at the Montross Gallery, making a colorful event. Evidently this establishment definitely seeks clean, vivid painting; at any rate it is usually to be found there. If some of the color is raw, that is certainly more desirable than drabness, especially at this season when one's eye has become sophisticated from many exhibitions.

Revington Arthur's *An American Family* dominates one wall of the main room. It contains seven figures and two dogs; needless to say it is a very busy composition. One notices that all the flesh tones are excessively yellow, nevertheless, it is an ambitious and courageous attempt. Elsie Bacharach's *Near Osceola, Florida* shows washing hung out in a shanty yard. Dorothy Randolph Byard's watercolors of Florida are profusely patterned. Betty M. Carter tries for individuality in *Lobster Shacks*. Alexander Couard has *Rising Clouds* in addition to some watercolors. Lucy Eisenberg's *Summertime* is a city park view; her *Night Club* contains much caricature. F. Lyder Frederickson's full-breasted *Italian Woman* has restrained color. Paul Gattuso's two oils are generous with green foliage.

Nan Greacen does careful work in *Eggs and Eggplant and Silk, Stone and Wood*. Matthew Kalmenoff has three pieces, of which *Checkered Cloth*, a still-life, appears to the best advantage. Harriette Kirsh's work is not particularly effective. Madeleine Macy shows *Tulips*, a quiet still-life. Anne Steele Marsh deals with Americana; Nic Mayne has *Highland Light*. Arthur Miller's *Autumn Landscape*, Roselle Mercier Montgomery Jr.'s *Winter Fishermen* and Emily Muir's three exotic studies are included. William H. Muir has Oriental watercolors. Mary Regensberg works in excessively bright color. Other exhibitors are Kathryn White Ryan, Mary Tyson, Louis Ward and Carolyn Windeler.

### Azadia Newman: A Group of Portraits

A large group of portraits by Azadia Newman is being shown at the Ehrlich-Newhouse Galleries. She is a young painter from Washington who studied at the Corcoran Gallery School, the Pennsylvania Academy of Fine Arts and the Art Students' League, where she won the class competition under George Bridgman. Her work has never before been shown in New York in a one man presentation, although it has been seen in Washington, St. Louis and other cities.

Among her sitters are a number of well known people. Her portraits include Vice-President John N. Garner, Senator Thomas P. Gore, Mrs. Thomas P. Gore and Lord Barnby of London. Captain René Pagnet, Commander of the *Normandie*, shows the subject in uniform with his decorations, before a background of suitable character. Walter Huston is seen before a green background which has the unfortunate effect of accentuating the green tones used in the painting of the flesh. Mrs. Arthur G. Dref is a large canvas in which the orchid colored gown of the lady plays a dominant role in the total effect of the picture. Mrs. William R. K. Taylor, Jr. (*Kathleen Barrie*), is varied by the presence of candlesticks to the right of the sitter. Mrs. Robert Moran wears a green dress, and is embellished by reflections in a mirror. Scott Kolk and "Spot" is an outdoor study of a young man with dog and gun, in a background of autumn foliage. *Silvia Lent*, although very large, and of formal nature, does not rank highest in quality.



EXHIBITED AT THE EHRLICH-NEWHOUSE GALLERIES

AZADIA NEWMAN: "PORTRAIT OF SENATOR THOMAS P. GORE"

Probably the most successful canvases of all are those of Senator Gore and John Harney. The clergy is represented by Monsignor Edward L. Buckley of St. Matthews Church.

### Show of Women Painters and Sculptors

Summer exhibitions have already begun. That of the National Association of Women Painters and Sculptors is now to be found at the Argent Galleries. Nearly one hundred entries are present, mostly paintings, a few sculptures. This is the forty-fifth year in the life of the organization which began in 1889. Many will recall the large annual exhibition which took place in January and February of this winter, and will find added interest in the present smaller show at the Argent Galleries.

Most of the work in the group is fairly conservative in type, with an inclination toward the sentimental. This is not to say that originality is entirely absent; one comes across pictures of pleasing and unusual quality now and then. But in general the Society sticks pretty close to established ways of working and shows no great compelling force one way or the other.

Charlotte Berend has a large *Nude*, in which for some reason the flesh is painted in green. *Angela and Dorothy* by Beatrice Woods are portrait studies; also *Bill* by May Todd Aaron, a colored drawing; and *Myself at Work* by Cateau de Leeuw and *Blond Woman* by R. Turner Wilcox. *Joan* by Christine Martin is a large portrait of a child and stands out from its neighbors by virtue of its superiority. *The Top* by Selma L. Oppenheimer, in spite of its obscure title, is an easy and pleasing picture. Among the still-lives are *Bottles* by Ruth Wilcox, *Still-Life* by Elinor F. Hopkins and *Tulip Leaves* by Edna L. Bernstein. *Purple Petunias* by Mabel Pugh has some deep tones. *Clouding Over* by Clara D. Van Benschoten and *Along Cape Cod Bay* by Frances Failing are also present.

Among the sculpture are Mabel Conkling's *Eternal Mystery*, and Genevieve Karr Hamlin's *Interlude* and *Jamaica Black*.

A small one man show of watercolors by Dora Forster is being held simultaneously in an adjoining room. They are scenes done in many parts of Europe and America, are fairly conservative and full of incident.

### Lissim Does Designs Suitable for Children

At the gallery of the Children's Bookshop one may see again some of Lissim's designs and theatre studies which were shown this season at the Wildenstein Galleries, as well as some additional designs for textiles and other materials, not seen in the former exhibit. In every case the artist has selected those of his works calculated to appeal to children. There are indeed many happy choices, for his gifts lie in the decorative and animated line, and offer much incident and ingenious appreciation of simple subjects. The textile designs are most suited to the youthful imagination.

*Deep Sea and Poisson d'Or* are large fish studies. We find also *The Tent*, *The Trypich*, *Designs for the Cover of Programme for the Ballets Russes of W. de Basil*, *Pages from the 1931 Christmas Number of L'Illustration* and a small piece entitled *The Crowd*. Designs intended for *The Blue Bird* and *Coq d'Or* are also hung, as well as those for *Petrushka* and *A Ballet*. Throughout the work runs the playful and intricate pattern characteristic of Lissim, as well as his varied and mosaic-like color.

### Golinkin and Tolegian In Watercolor and Oil

The gay colors of Florida and particularly of Miami brighten the walls of the Ferargil Galleries. Golinkin, an artist whose lithographs of sports are already familiar to New Yorkers, has done a series of watercolors chiefly of resort life but also of Virginia landscape, with a sprinkling of New York scenes. In the Florida group are *El Mirasol*, *Bay Biscayne*, *Miami*, *Miami Beach South and North*, *Venice at Miami Beach*, *Bath and Tennis Club* and *Orange Garden*, *Everglades Club*. In *Hurricane* Golinkin uses grey with good effect, in a devastated scene showing the wreckage left by this phenomenon. *Paddock at Hialeah* and *International Airport*, *Miami* are different aspects of the region and its life.

From the Virginia group are *Miss Hattie of Eagle's Nest*, *Farm at Osso* and *Mint Julep*, in the last of which people drink coolly under broad trees. Throughout the work Golinkin proves his illustrational abilities and his facility. In one or two landscape pieces, or kin to that, such as *Connecticut Shore*, a pleas-



EXHIBITED AT THE SPORTING GALLERY AND BOOKSHOP, INC.

"ASCOT 1935," ONE OF RAOUL DUFY'S HIGHLY KEYED WATERCOLORS OF THE RACETRACK

ing moonlight scene, he shows what he can do with a purer subject in which action, incident and tropic vividness have no part.

In his lithographs, to be seen upon request at these galleries, are studies of the prize ring, the polo field and kindred subjects.

In the adjoining gallery is a smaller group of oils by Manuel Tolegian. Most of these are night scenes; the artist seems to have a predilection for moonlight and lamplight. *The Lamp Post* shows children playing at a game near a street corner. *Miner's Village* and *Summer Moonlight, California* are also shown. The two daylight landscapes present are *Farm with Oil Wells* and *Landscape with Woodsman*. We find here a tight style, and a talent of very limited range, concerned chiefly with the production of small richly toned canvases.

## Lynton R. Kistler, an Expert Craftsman

Impressions of lithographs printed by hand from stone and zinc by Lynton R. Kistler are on view at the Weyhe Gallery. The skill of this craftsman is manifest in the examples shown; and the variety in the styles of the artists themselves, whose work he transcribes, puts him to the test of adaptability and knowledge of his materials. In the foreword to the catalogue, Merle Armitage says: "Around Kistler's competence has gathered a group of artists which includes names of both national and California renown; and the service he has rendered them is exceeded in importance only by the boon his work will be to the younger, aspiring men. There is every reason to believe that the handpress of Kistler will be the center of a movement which will have no sectional or aesthetic bounds. He has done an important thing, interesting as new and vital things always are."

The forty-two lithographs displayed were drawn by Bea, John Breneiser, Jean Charlot, Richard Day, Elise, Alexander Patrick Fleming, E. Fleury, Ruth Ives, Paul Julian, Elnore La Caff, Paul Landacre, Bob Majors, Giovanni Na-

politano, Warren Newcombe, Phil Paradise, James Redmond, Palmer Schoppe, Millard Sheets and Henrietta Shore.

The printing of the lithographs is in many cases of finer quality than the creation of the artist, so that the craftsmanship displayed here challenges the abilities of the men and women represented in this ample collection.

## Watercolor is Well Handled by Picken

Eighteen watercolors of exceptional richness and substance are now being shown at the Marie Harriman Gallery. They are by George Picken, an artist who is able to obtain effects in this medium which are more often associated with oils. Nearly all of his subjects here are landscape, and after examining the entire group one concludes that he is skilled in this field. At his best he achieves poetry and distinction in his relatively small pictures; at less fortunate points he becomes dry and unadventurous.

There are two pieces of silvery tonality, *The Bay* and *East River Evening*. These make a pleasing pair. *Iron Bridge* has the most luminous color of any, with good strong contrasts in a simple composition. *Mill Pond* is another outstanding piece. It is somber in tone throughout, with its high spot centered in a patch of water which consists of untouched white paper; to bring the surrounding values to just the right pitch in order for this white area to become effective requires no mean skill in the medium of watercolor. *Canal, Hudson Falls* is well composed.

## Discreet Watercolors, Conventional Oils

The Studio Guild is continuing its exhibition of architectural drawings and landscapes by Edwin H. Denby with an addition of more works by the same artist. Many of these are landscapes and views of rocky coasts. They are done with careful consideration of drawing, and a lack of clean color. This is natural



EXHIBITED AT THE MARIE HARRIMAN GALLERY

"THE IRON BRIDGE," A WATERCOLOR BY GEORGE PICKEN IN HIS CURRENT ONE MAN EXHIBITION

in the case of an artist who is so much more the draughtsman and Beaux Arts exponent than colorist.

*Mont Saint Michel, Buttresses* and *Mont Saint Michel, Towers* are carefully delineated views of that remarkable place with a blue sky soaring overhead. *Street Scene in Damascus* shows white buildings of quaint design. One group of the pictures has as its subject different aspects of Bar Harbor, Maine. There are many glimpses of Normandy, Spain, Italy and Florence.

In another part of the gallery are nine oils by Guy Wiggins. Half of these are snowstorm scenes of New York executed in a tight manner with quiet colors emerging from the mist of snow laid on in a kind of pattern. Among these are *Wall Street, Winter*; *Washington Square, Winter*; *Washington's Birthday* and *Washington Square Arch*. The last of these is particularly notable.

*Indian Summer* is a good sized oil full of the hazy blue grey tones of that season. *The Clearing in Spring* is a simply composed landscape of trees. *Vermont Sugar Orchard* is slightly different in subject, and has a warm golden yellow quality. Wiggins' style is only vaguely impressionistic. His color is at all times restrained and his subjects discreet.

## The Varied Scene Of Aston Knight

A surprisingly large exhibition of paintings by Aston Knight fills the spacious Squibb Gallery and reminds us that sentimental landscapes of the old school are still being wanted and painted. To come upon these romantic versions of nature, in which every blossom is beaming, is somewhat of a paradox in this particular place, the thirty-third floor of a machine-age office building.

Jamaica, Haiti, America, France, Holland, and a variety of ports are depicted by this prolific painter. There are also sea pictures. The Dutch pieces were done thirty-eight years ago—in 1898. They have one remarkable virtue: although very small in size, they give the impression of large paintings, and in reproduction would lead one to think that they were done on a large scale.

The Normandy cottage where Knight lives is painted over and over, complete with flowers, stream and champagne cooling at the water's edge. There is a French landscape, *The Foot Bridge*, which is fortunate in tonality. There is hardly a West Indian port that the artist has not painted. He fancies particularly water, in the form of streams, the sea, waterfalls and rivers.

All in all, there is a distinct quality of romantic atmosphere in Knight's art which offers a pleasant balance to the chill sterility of abstractions.

## An Iowa Painter Has a Personal Style

The Guild Art Gallery lives up to its standard with an exhibition of paintings by Ary Stillman. This artist, now in his forties, was formerly a jeweler living in Sioux City, Iowa, and left this occupation to become a painter. He works in the Impressionist tradition, but his canvases prove that he has firmly established his own kind of expression, which consistently appears in each picture. He frequently uses a palette knife, along with a brush. White is mixed in nearly all his paint, if not freely used alone. This fills his color with a grey quality which is often pleasing.

Stillman's chief concern seems to be with matters of light; the glow or the reflection of it, and the part played in nocturnal scenes by electric illumination. He keeps his color restrained, yet in his own way manages to suggest dazzlement or brightness with considerable success.

There are no figure pieces in the group; obviously Stillman is a landscape painter, yet he is also fortunate in his studies of interiors and the city. For sheer color, *Gasoline Station* is pleasing, especially in its delicate browns. Among the night scenes are *Astor Hotel*, *Forty-second Street*, *Washington Monument*, and *Broadway*. His interest in composition is evident in *Mardi-Gras*, *Coney Island*, as well as in many others. *Union Square*, which is seen almost entirely in terms of black, grey and white, has the simplicity of a rural scene. Stillman has kept a Western honesty in his work which saves it from being in any way ostentatious. There is good painting in *Rural Kitchen*, and some quietly charming color.

## Oqwa Pi Paints His Dance

Anyone interested in the art of the American Indian will find much that is of value in the watercolor drawings of Oqwa Pi, now on view at the Gallery of American Indian Art. This young Indian who lives in New Mexico, is one of the better known and more gifted of the young pueblo painters of the Southwest and has developed his art further than many of the others. Yet he has not lost his personal archaism. He depicts chiefly the costumed and beautifully decorated figures of his native dances. It is a rich field for pictorial work; even though one may grasp the chief elements of the designs seen and worn in these celebrations, their significance often remains inexplicable, which is as it should be.

The stylized forms seen in the work of Oqwa Pi may be compared and contrasted with Persian art and with Egyptian, yet this is not to say that they are

imitative. They remain firmly fixed in their own integrity. The snake dance is portrayed several times. In one study, weird masks play a large part in the effect of supernatural evocation. In another a serpent of enormous size who emerges from a jar is being fed tender green sprigs by a costumed Indian. In another a serpent is accompanied by two graceful creatures which appear to be antelopes.

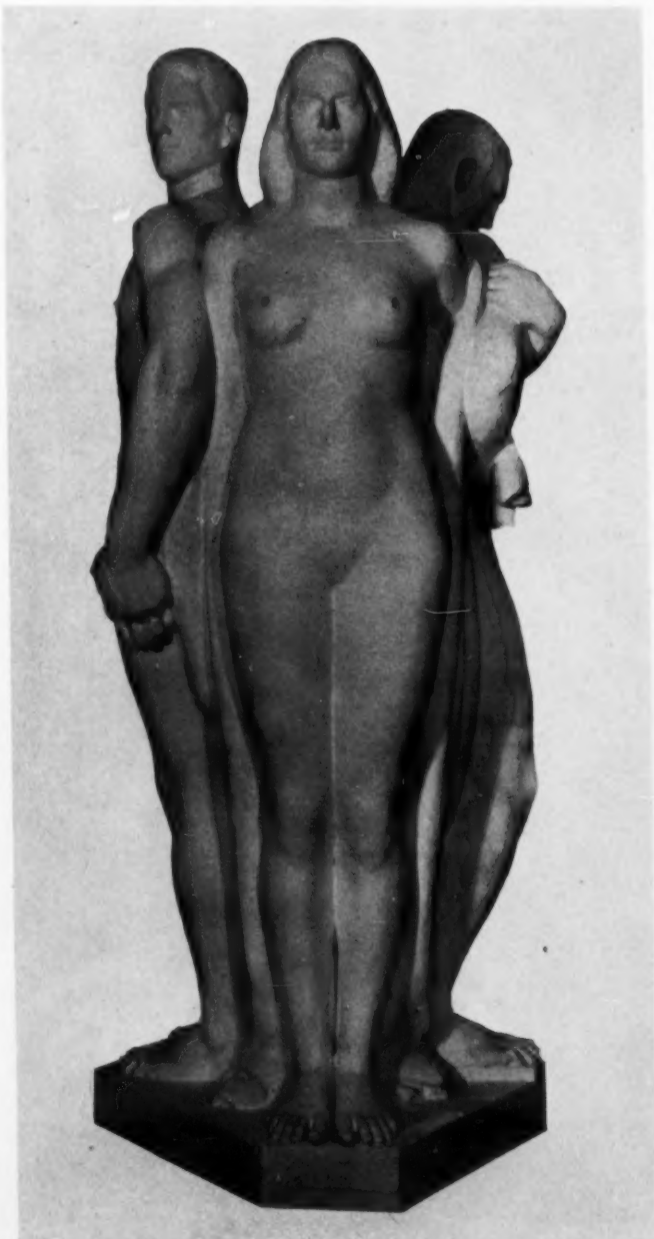
## Prix de Rome Work Exhibited

The annual Rome Prize competition has just been decided and the winning pieces as well as all work submitted to the competition are, for a short time longer, on display at the Grand Central Galleries at Vanderbilt Avenue. The competitive designs in painting, sculpture, landscape architecture and architecture came from a variety of schools and colleges. All awards except that in painting have been decided; the remaining one was delayed.

The winner in sculpture is Harrison Gibbs of the Pennsylvania Academy of Fine Arts, with his *Triangle*, a large structure of three standing nudes. Robert S. Kitchen of Cornell carried off the honors in landscape architecture and Richard Ayres, who hails from Atlanta, Georgia, and from Yale, won the architecture competition.

In general the entries are typical of the art student who is trained in the classical traditions which are followed in most art schools—those traditions that have in essence remained unchanged since the Renaissance. Individuality has not emerged in this mass of work—or if it has, only timidly. Theory and didactic instruction reign supreme—one wonders how many more years the same tight attitude will control the centers of learning in the fine arts. The most one can say is that some pupils have learned their lessons better than others, and that whatever work of importance is to be done later in life will be done as much in spite of this early instruction as by virtue of it.

Besides the prize winning entries are the following: George Kratina, Yale, two untitled pieces; Laci de Gerenday, National Academy of Design and the Beaux Arts Institute of Design, *St. Francis of Assisi*; Thomas McGlynn O.P., Cranbrook, *Christ the Workman*, *Battle in Heaven* and *Jeremiah*. All of McGlynn's work is done in simple planes and well above the average in quality, having a real character of its own. There are also entries by Jirayr H. Zorthian, Edwin Fulwider of the John Herron Art School, Kip Soldweddel of Yale, George J. Marinko of the Waterbury Art School, Rolfe Anderson of the Ohlms School and Joseph Pistey, Jr. of Yale. There is a predominance of names from Yale.



"THE TRIANGLE" BY HARRISON GIBBS, AWARDED THE 1936 PRIX DE ROME FOR SCULPTURE, AND NOW ON EXHIBITION AT THE GRAND CENTRAL ART GALLERIES

GORE"

signs children

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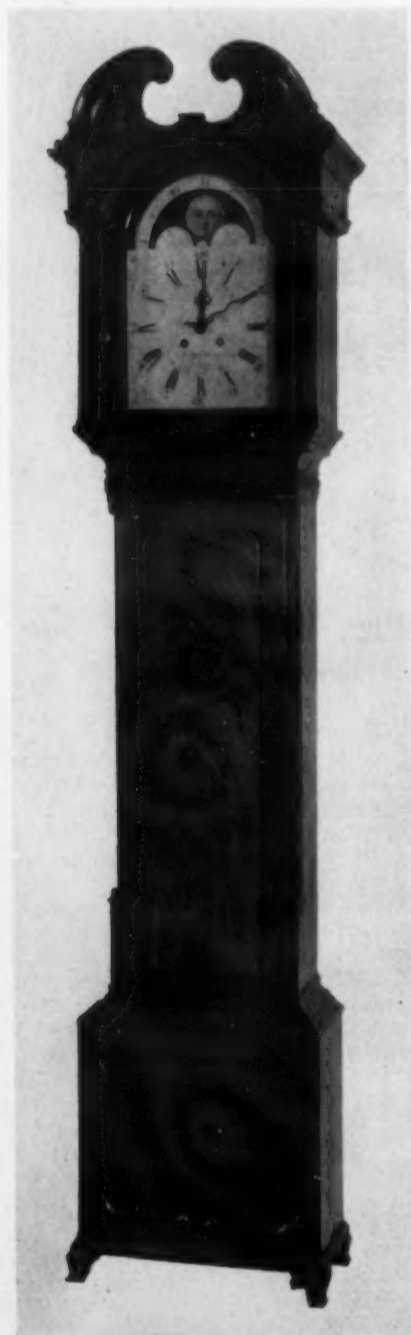
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## The Ophir Hall Exhibition of Antique American and European Decorative Art

(Continued from page 5)

probably the only one of its kind in existence, and a number of examples of Sheraton "harlequin" furniture—furniture that is designed to serve a variety of uses, and anticipating by a century and a half the modern designer's appropriation and exploitation of the term functional. One is a circular book stand with a well sunk in the top for flowers; another, a Pembroke table with a disappearing tier of small drawers and compartments which converts it into an admirable writing table. A still earlier example of functional furniture is a rare and amusing Queen Anne "coaching chair," which is demountable, and was designed to take on stage coach journeys and country outings. Old Chinese wall-



EXHIBITED BY GINSBURG & LEVY

PHILADELPHIA CLOCK, 1770: CASE BY THOMAS AFFLECK, WORKS BY GRIFFITH OWEN

papers and a *Chinoiserie* painted screen likewise figure in this attractive exhibit.

The Ackermann Galleries are also represented by choice eighteenth century English furniture, paintings and decorative objects, including extremely fine Queen Anne, Chippendale, Hepplewhite, Sheraton, and Adam examples, for the most part of the type known as "conversation pieces," designed by their makers for the gracious intimacies of social life. One fine example is a Queen Anne wing chair covered in a flowered contemporary dress, and there is a diminutive Hepplewhite sofa that should charm all lovers of the highly sophisticated lady's furniture of *fin de siècle* refinement. Undoubtedly the example of pre-eminent interest is an early pianoforte designed by the Adam brothers for Southwell of Dublin, and dated 1780. It is of satinwood inlaid with a variety of precious woods, and is as dramatically decorative in appearance as it is ingenious: it looks exactly like a half-round console table when closed.

A. Kimbel and Son also present English eighteenth century drawing-room furniture, including a particularly fine Chippendale breakfront cabinet from an old house in Surrey, a Hepplewhite sofa of surpassing grace of contour, and a charming set of Regency chairs. Here again the fine art of the decorator is as much in evidence as is that of the cabinetmaker.

Lenygon and Morant, Inc. are exhibiting an eighteenth century English dining room of the highest distinction furnished with Chippendale, Manwaring, Hepplewhite, Sheraton and Adam examples, all of them masterpieces of the cabinetmaker's art, in association with fine decorative paintings, screens, china, glass, flower urns and Sheffield plate of the period. Once more the art of the decorator is evident in the handsome arrangement of the old furniture and decorative accessories.

Another interesting exhibit is that of Arthur S. Vernay, Inc. which also comprises English eighteenth century pieces of exceptional merit, among which a Georgian cabinet of architectural style and dignity imposes itself, as does a fine sideboard, possibly by Shearer, to whom we owe the invention of a piece of furniture unknown before his time, but today considered indispensable. Other fine examples are a Chippendale bureau-bookcase, a group of rare bracket and tall-case clocks, including one by Tompion, the father of English clock-making, from Buckingham Palace, and a rare *Chinoiserie* painted leather screen.

A Chinese Chippendale silver table with details of Gothic ornament, from Lady Cunard's collection, illustrative of the lace-like delicacy of so many of the finest examples of this phase of the style, is one of the especially noteworthy pieces in the exhibit of W. and J. Sloane, which includes a fine Georgian side table of the type frequently referred to as Irish Chippendale, and many choice examples of Queen Anne and Sheraton, including an interesting "harlequin" piece—a secretary dressing-table of most ingenious construction, and a Chippendale drunkard's chair of fine workmanship and amusing connotation.

Philip Suval, Inc. is showing fine English furniture and a notable collection of English porcelain dinner and dessert services, including Worcester, Spode, Salopian and Lowestoft, and an important group of Staffordshire fox and hound drinking cups and figures and many fine Chelsea, Bow and Chelsea-Derby figures and groups.

Mrs. Ehrich is likewise exhibiting fine English eighteenth century pieces selected with rare discrimination and taste.

The one exhibit which is French in its entirety is that of Symons, Inc. It consists almost entirely of pieces of museum quality by the *maîtres-ébénistes* of the eighteenth century, including examples by Roentgen, *ébéniste* to Marie Antoinette, and one of the great French masters of marquetry, and by Claude Charles Saunier, almost equally celebrated. Fine French porcelains and a bronze inkstand by Caffieri are likewise presented.

Max Littwitz, Inc. and Guitel Montague are exhibiting in the same room their rare laces, pottery and porcelain. The laces of the Littwitz collection comprise both antique and modern examples, representative of the great lace-making centers of France, Italy and Belgium, and including incomparable examples of seventeenth century *reticello* and seventeenth and eighteenth century *point de Flandres*, *point de France* and *point de Venise*, side by side with modern laces that continue the old traditions. The Montague potteries and porcelains practically cover the entire development of English ceramics from the early Astbury, salt-glaze and Whieldon tea-pots, plates and platters to the delicate Chelsea and Bow figures of the latter part of the eighteenth century, with colorful Staffordshire and Rockingham figures and animals well represented, decorative Lowestoft tureens and platters, and also Battersea enamel candlesticks and snuff boxes.

On the main floor a special installation



EXHIBITED BY SYMONS, INC.

A NEO-CLASSIC MARBLE AND ORMOLU TABLE WITH MOSAIC TOP SIGNED BY RAFFAELLI AND DATED 1784

has been built for the historic American silver of Robert Ensko, Inc. This consists entirely of collector's pieces, rare examples of the work of Boston, New York and Philadelphia silversmiths, dating from the late seventeenth to the close of the eighteenth century, and including a few items of ecclesiastical plate as well as domestic silver.

The admirable examples of English and Scottish eighteenth and early nineteenth century silver and Sheffield plate of George J. Alcorn and Company are shown with the eighteenth century English furniture of several exhibitors.

Of an importance and beauty impossible to overestimate is the ancient glass displayed by Roy Grosvenor Thomas in two great mullioned windows on the main floor—rare examples of fourteenth, fifteenth, sixteenth and seventeenth century English, Flemish, Swiss and an Austrian painted glass, selected by an expert equally celebrated in Europe and America,

and including both pictorial and heraldic panels. One of the most interesting of the exhibits is a group of six fifteenth century panels, the only survivors of a series of eighteen, portraying the "The IX Worthy Congerours" and "All the Kyrstyn Kyngs in oudyr after their degre." Each figure supports a shield by which it is possible to identify him. Among them the "Roy de Engleterre et de Fraunce" is Edward IV, and as the glass was probably painted in his lifetime it may be considered one of the few known portraits of this king.

In the American Wing on the third floor the exhibitors have mingled their pieces according to period and regional characteristics. So far as possible the more primitive American pieces have been grouped together, as have the examples of Philadelphia Chippendale, in which the exhibition is particularly rich, and those of American Hepplewhite, Sheraton, including Duncan Phyfe its

most conspicuous exponent, and neo-Classic. The bed and window draperies and wall hangings from the collections of Elinor Merrell comprise late eighteenth and early nineteenth century *toiles de Jouy* with American subjects, early English and American printed cottons with patriotic themes and a number of the hand-painted east India cottons that had so profound and far-reaching an influence upon the European and American textile industries.

Important collections of American blown glass of Stiegel, Wisterburg, South Jersey and other types are presented by McKearns Antiques, Inc. and by Mrs. William Greig Walker. Pewter, pottery, brass, woolwork embroidery and hooked rugs of American provenance are shown by various of the other exhibitors.

The furniture in the American Wing is of paramount importance. The visitor will do well to bear in mind in viewing it that in less than a century and a half



EXHIBITED BY THE ACKERMANN GALLERIES

AN UNUSUAL LATE CHIPPENDALE PEDESTAL DESK IN CROSSBANDED WALNUT VENEER, CIRCA 1800

the settlers of this country with a wilderness to conquer progressed by rapid stages from the primitive living conditions of pioneers to a civilization of great refinement and sophistication. Even in the first quarter of the eighteenth century our indigenous cabinetwork bears comparison with its British prototypes; and by the second and third quarters of the century American craftsmen were producing pieces of unsurpassable excellence, that vie with the products of a long-established European culture.

A primitive open-shelved dresser, with quaint heart-pierced cornice, discovered in the Indian Fields district near Albany, figures in the exhibit of Mr. and Mrs. Lawrence J. Ullman of Tarrytown, and there is a carved oak Hadley chest, made about 1790, in that of Ginsburg and Levy.

Both these exhibitors, as well as I. Sack, I. Winick, Gerald Shea and Katrina Kipper of Accord, Mass. showing American Queen Anne chairs, highboys, lowboys, desks and tea tables; there is one very rare early chair of Carolean design with caned seat and back, and two fine American William and Mary highboys, one of walnut and maple, showing how quickly American cabinetmakers discovered and used native woods in their furniture, the other with a front veneered with burl walnut to simulate tortoise shell. In the collection of Ginsburg and Levy are several interesting examples of New York Chippendale with definite regional characteristics.

The Philadelphia Chippendale examples exhibited by Arthur Sussel of Philadelphia, Joe Kindig of York, Pennsyl-



EXHIBITED BY PARISH-WATSON & CO.  
ONE OF A PAIR OF K'ANG HSI  
KYLINS ON PORCELAIN STANDS

vania and by Ginsburg and Levy are of superb quality, and include magnificently carved bonnet-topped secretaries and highboys, one of which is attributed to Jonathan Gostelowe, and lowboys, with the characteristic concave shells and elaborate foliations, a Savery spice cupboard and many exceedingly fine chairs. An interesting feature is the presence of several pieces made by Thomas Affleck, the contemporary of Gostelowe, Gillingham and Savery, and today regarded as the foremost cabinetmaker of the Philadelphia school. Twelve pieces by Affleck are owned by the Pennsylvania Museum. An historic Affleck example in the exhibition comes from the collection of Joe Kindig and is known as the Speaker's Chair. It was made for Congress Hall in Philadelphia and was used by the legislative body of the young republic until its removal to Washington in 1799. A tall-case clock with works by Griffith Owen, exhibited by Ginsburg and Levy, was also made by Affleck, and comes from the old Wharton house, "Walnut Grove" where the famous Meschianza Ball was held in 1776 as a farewell to Lord Howe.

A large number of Duncan Phyfe pieces are shown, from the collections of Winick, Sack and Ginsburg and Levy, including an exquisite and rare small sofa with a three-panel top and carving as crisp as lapidary work. A fine high-post mahogany bed with a painted cornice ascribed to Samuel McIntire, is shown by Winick. Among the many other fine examples of American Sher-

ton, Heppelwhite and neo-Classic is a serpentine front sideboard by Matthew Egerton of New Brunswick, New Jersey, from Ginsburg and Levy. The visitor will be interested in the considerable number of labeled pieces, and pieces whose attributions have been authenticated on stylistic grounds, as well as in those possessing historic associations.

An important naval collection constitutes one of the features of the Sussel exhibit, consisting of rare paintings, prints and Staffordshire jugs, and formed in part of the original possessions of Captain William Boerum of the U. S. frigate, *Constitution*, and other relics of the Boerum and Wetmore families.

Prints, aquatints, mezzotints and paintings from the collections of Ken-

nedy and Company are displayed throughout the American Wing, including a large number of scenes and portraits of the revolutionary period, and an interesting group of Westchester and Hudson River views. A very fine painting, a view of Washington from Georgetown Heights, by George Cooke, 1833, which has recently come to light, is especially worthy of remark for both artistic and historical interest.

Sculpture with an outdoor feeling from Karl Freund Associates is displayed on the main floor and on the terraces. It includes examples by Wheeler Williams, Helen Liedloff, Vally Wieselthier, a young Viennese sculptress; Wallace Rosenbauer, Vincent Glinsky and others. A number of pieces are being exhibited for the first time.



EXHIBITED BY ARTHUR J. SUSSEL  
A RARE PHILADELPHIA CHAIR IN MAHOGANY, CIRCA 1775



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OLD & MODERN PAINTINGS

## Oriental Decorative Arts in Three New Shows from China, Tibet and Japan

By ANN BREWER

Seventeenth, eighteenth and nineteenth century Chinese paintings on paper and silk and French *Chinoiserie* wallpaper from the eighteenth and nineteenth centuries at Isabella Barclay's; Tibetan temple banners, embroideries, metal work and pottery at the galleries of Arthur S. Vernay and Japanese pottery at Yamanaka & Co. make up three splendid exhibitions of Oriental art in utilitarian and decorative forms.

A striking demonstration of the great influence which the art of the east has had on occidental art is offered by the forty-five exhibits on view at Isabella Barclay's. Here the Chinese paintings and French derivatives from the Chinese, hanging side by side, combine to present one of the handsomest decorative arts' exhibitions that has been seen in some time. Fourteen seventeenth century Chinese paintings known as the "Village Life" panels depict the industries of the country people, at work in the rice fields or at their homes. They are done with light color, more delicate than the large group of eighteenth century panels lavishly ornamented with birds and flowers, painted on paper in vivid reds, blues and greens. One of the rarest and most appealing of the exhibits is a narrow paper panel about twenty feet long, entitled *The Funeral Procession of a Scholar of Note*. It dates from the Kang H'si period, 1662-1722. The procession of finely drawn figures, painted in sure, fine brushstrokes of soft watercolor, marches along against a pale green background of pine trees and a horizon line. The casket of the scholar is pure vermilion, adding a note of brilliance to the subdued whole.

A pair of seventeenth century paper panels from the Ming dynasty, 1368-1644, are exceptionally interesting in drawing, one portraying a reluctant deer being led on a lead rein by boys, painted in various browns, and the other a somewhat similar scene with sheep instead of the deer, and a brilliant, clear turquoise blouse on a man used for color accent. Equally entertaining in drawing is the eighteenth century painting of two smiling rams, lying in the shelter of a flowering tree. Their curly coats are painted with a real draughtsman's delight in the

beauty of line. This is done in a low key, against a neutral paper background, with even the blossoms on the tree and their shiny leaves in soft shades of rose and green.

The unique Japanese exhibit is a set of twelve consecutive eighteenth century panels painted with a large peacock and fruit blossoms on golden brown silk.

An outstanding painting on paper is a set of five panels done by the eighteenth century school of Jesuit priests in Peking. Castiglioni, an Italian painter of note, went to Peking where he was joined by another brother, Attiret. Here they introduced the complicated perspective of the Italian artists to the court painters of K'ien Lung. The brotherhood school executed many panels for the emperor whose court eventually tired of the occidental methods and ordered them to revert to the flat, decorative work of Chinese painters. The five-paneled painting in this exhibition has great depths of perspective, depicting an interior with five women. It is a surprise among so many lightly traced line drawings washed with flat colors to find the rich, dark chiaroscuro of the Jesuit painting.

Although the *Chinoiserie* is taken directly from the Chinese paintings it has an individual quality which is unmistakable. A small room in the exhibition is papered with a charming paper by Jean Pillement, who was one of the earliest of the *Chinoiserie* artists in France. A landscape motif in greens and rose on a creamy background, varies in shade where the paper has faded or been marred in the years since it was made in 1780. Seventeen yards of white corded silk, satin-striped in broad bands of light blue, are painted in an all-over pattern of peonies and ribbon garlands in bright blues and reds. There is a luxurious French feeling about this piece, typical of the taste of the court of Louis XVI, in whose day it was made. A large paper panel made for a chateau near Maison-Lafitte in the eighteenth century, has a landscape with figures and over-size birds and flowers.

One of the high ceilinged, spacious showrooms of Arthur S. Vernay, Inc. offers ample space for the exhibition of Tibetan art brought back for the



EXHIBITED AT ARTHUR S. VERNAY, INC.

DETAIL FROM A TIBETAN TEMPLE ALTAR HANGING PAINTED WITH BUDDHIST DIETIES

American Museum of Natural History by the Cutting-Vernay Expedition to Lhasa and Shigatse in 1935. Proceeds from the exhibition go to the Professional Children's School of New York.

Upon entering the room one is first impressed by the intensity of the color of the temple banners and embroideries which cover the walls. There are reds and yellows of a startling brilliance combined with intense blues and greens in elaborate religious designs. The two sets of temple altar hangings are particularly decorative, being composed of many small paintings mounted in a border of brocade. Each painting portrays either a diety or a disciple, done in an entirely different scheme of color from its neighboring panels but blending with them to form a harmonious ensemble.

Scenes from the life of Buddha are subject matter for the majority of the paintings. A notably fine hanging is the painting of Sitatara, the White Tara of the Seven Eyes. This popular goddess of compassion, daughter of the all-Compassionate Avalokitesvara, the Patron Diety of Tibet, is shown here with the eye of foreknowledge in her forehead, her two regular eyes and eyes on the palms of her hands and the soles of her feet.

There is a curious blending of the arts of many countries in the Tibetan articles. An archer's hat of red and gold lacquer with red fringes has a great deal of the art of China in its color and line,

while brilliantly colored boots, warm and clumsy looking, might have been made by contemporary Russian mujiks. Domestic pottery, red handled scissors, a yak horn thimble, radish graters, tweezers and wind spectacles are comparatively tame exhibits when one sees a rosary made discs from a human skull, a human thigh bone trumpet and a human skull libation cup, for use by lamas and nuns only.

One of the most beautiful of the carved objects is a white jade bell with a companion piece known as a *dorje* or thunderbolt emblem. The sides of the bell are carved in low relief with medallions containing Buddhist emblems. Around the shoulder of the bell is an inscription in raised Sanskrit characters: "Hail thou Jewel in the Lotus Flower." The set is said to have been presented to K'ien Lung in the Dalai Lama during the Lama's visit to Jehol at the end of the eighteenth century. It is from the collection of Mrs. David C. Hanrahan.

In contrast to the fragile beauty of the jade is a pair of copper temple trumpets, nine feet five inches when full length, and five feet two inches when telescoped. They are from the monastery of Tashilhunpo. A slight blow into their narrow mouths produces a bellow like that of an angry elephant.

The ceramic art of four centuries in Japan is represented in an exhibition current at Yamanaka & Co. Pieces from

the sixteenth to the twentieth century are grouped together according to provinces, regardless of dates or types of ware. In feudal Japan the provinces were as alien as separate countries, and rival pottery kilns vied with one another in the production of household and decorative art. For that reason today the ware is classed by province.

The most interesting and most decorative of the pieces shown are the large number from the Bigelow Collection, formerly in the Boston Museum, and for the most part from Yamashiro, a small province in the center of Japan. Fan shaped dishes for soy sauce and raw fish service, a scallop shell shaped plate in white and emerald green with a little medallion of dark blue, a gourd shaped bottle of apple green, and a blue bottle patterned in a fish scale design with a gold and vermilion border around the shoulders are some of the lovely items in this group.

Two pieces of Soma ware from Iwaki on the northeast coast of Japan have unusual decorative treatment. One, a tan colored bottle with drops of brown glaze in an all-over design on the bowl, has a prancing horse lightly traced around the dark brown neck in flowing lines of cream color. The little Soma plate is of a light grey green with a horse in relief in the center.

Many celadon glazed pieces in the exhibition reflect the teachings of Korean potters who brought their arts to Japan.

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## ART THROUGHOUT AMERICA

### Cleveland: Eighteenth Annual Exhibition

The eighteenth annual exhibition of work by Cleveland Artists and Craftsmen has just opened at the Cleveland Museum of Art. Cleveland artists with an established exhibition record of seventeen years to their credit once more add to the well-rounded character of their efforts in the contribution to the May Show. The quality of the classes

As usual, the class of "Oil painting, Still-life," contains varied and interesting ideas well set forth. The rather limited range of subject content, confined and relatively static in character, offered the artists an opportunity for a correspondingly great degree of breadth in handling. The Jury indicated their approval by a special award to Jack J. Greitzer for two, *Sentinel of the Past and Relations*. The material selected for the first is novel enough, but the success in this picture, as in the second, a still-life of flowers, lies in the real feeling for color

went far beyond the subject material itself. The third-prize group of four by Clarence H. Carter, in variety and sympathetic handling, achieved an unquestioned standard of very real merit. They have solidity of structure and a beautiful relation and realization of values.

The classes in the graphic arts were smaller than they have been in the past, but contained a number of very significant prints. In "Illustration, any medium," there was a first-prize award for a group of three given to Florence Todd Thomas. Honorable mentions were given

"AUTUMN,"  
BY  
PAUL B.  
TRAVIS,  
AWARDED  
FIRST PRIZE  
IN  
LANDSCAPE  
AT THE  
ANNUAL  
EXHIBITION  
OF  
CLEVELAND  
ARTISTS  
AND  
CRAFTSMEN,  
CLEVELAND  
MUSEUM  
OF ART



varies from year to year; the accent on certain phases of the work shifts necessarily because of some outstanding excellence in a specific object. This year the improvement is not so much progress in handling of creative mediums and in technical proficiency as it is a growth in expressiveness. A healthy capacity for change on the part of the individual indicates an application to his problems which has brought a new harmony between form and the emotional and intellectual content.

This year the Jury noted classes of particular interest by many awards. Those classes smaller in numbers or lower in level of attainment either received no awards or few.

As in the past, Henry G. Keller—"Not in Competition"—takes notable precedence in the several classes in which he participates, and especially by his oil subjects, *Playa del Paló* and *Helios in the Lead*, and by his beautiful group of water colors. Class one, "Oil Painting, landscape," contains some of the best pieces in the exhibition. For the first prize, the Jury selected Paul B. Travis's *Autumn*, which well merited the award. It is a local scene painted with rich fusion of color. The artist has realized well the old farm with its roadside show of flowers and vegetables, the feast set out for the itinerant Sunday driver. Worthy of attention is the second-prize group of three oils by George G. Adomeit; these also are of local surroundings or neighboring Kentucky—rich rolling hills, well-watered valleys, and an old Kentucky home. The third prize went to Jack J. Greitzer for a sensitive landscape, *Outskirts, Florence, Italy*, which quietly gives the nostalgic charm of Tuscany.

In "Oil painting, Portrait," the Jury gave three honorable mentions: to John Adams's *Mary*; to Edmund Brucker's *Portrait of Johnny*; and to W. LeRoy Flint's *E. V. J., Architect*.

Two honorable mentions were given in "Oil painting, Figure Composition": to Michael Sarisky for *Figure Composition* and to Charles E. Shannon for *The Red Flower*. Special comment was occasioned by Henry G. Keller's *Playa del Paló*, an oil of unusual force and accomplishment in design.

combinations subtly fused and made luminous throughout. A first prize was given to Paul B. Travis for a picture entitled, *Still-Life* which the Jury commended because of its rich quality. Second prize went to Natalie Eynon Grauer for an unusually well-ordered composition, *Still-Life*; third prize, to Clarence H. Carter for *Plums and Dabbies*; and an honorable mention, to Edna Lederer for *Dried Flowers*.

The class of "Mural and Decorative Painting, any medium," contained a variety of types. Arthur D. Brooks received first prize for *Industry*, a large design, well unified and original in detail; a second, went to Louis Morris for *Market*.

The group, "Pastel," was somewhat smaller than the others. *The Flats, Sunday Afternoon, November*, by William A. Dolwick well deserved the award of first prize; it is a landscape in which the artist has made admirable use of a difficult medium within a relatively limited range of colors. The second prize was awarded to Victoria Browning for a group of three landscapes; these also deserve enthusiastic comment. A third prize was given to Katherine Schiefer Seeler for *Lilacs—Arnold Arboretum*.

As has happened often in the past, the Jury singled out "Watercolor" for their highest commendation. The individual examples show a very wide range in choice and treatment of subject matter, and the Jury recognized not only great facility in the handling of the medium but felt that in many cases, notably among the awards, there was apparent a very conscious effort to attain a more complete realization of mood and emotion. The first prize, given to William Sommer for a group of four, included *Arthur and Little Miss*—two figure pieces containing very penetrating analyses in the drawing—and two landscapes, *Cows* and *Barnyard*. The four exhibited, in the estimation of the Jury, an ability of wide range in the use of subject material and color. The second prize was awarded a group of four by Jack J. Greitzer: two still-lives and two landscapes. The last, *Bianco and Survivors*, the Jury felt, achieved a mood which was subtly indicated by the color harmony and simple design and which

to B. F. Downs and to William Sommer.

Many interesting examples were found in "Free-hand Drawing, Any medium." William Sommer received first prize for a group including *Seated Man*, *Sleeping Cat*, *Horses* and *Man with Shovel*. The simplified, stylized use of line indicates structural form, not mere surface reality. The second prize went to Rudolf Bundasz for *Ohio Landscape*, and third to Willard A. Riedthaler for *The Old Barn*.

The class, "Etching and Other Intaglio Processes," though notably smaller than in other years, has good material. The first prize went to William Schock for a group of three etchings called, *Hilltop*, *Water Front* and *Mountain Road*, which amply deserve the award. For the use of the tone processes so individually handled, the Jury awarded the second prize to Kálmán Kubinyi's *Bouquet*; a third prize was given to Samuel K. Popkins for *Norris Dam*.

The class, "Sculpture," in a large and excellent one. The first prize was given to *Figure from a Fountain* by Elisabeth Seaver. Finely realized from every viewpoint, sensitively modeled, it has a feeling of life and real vitality. Planned as a figure to be placed on a low base in a garden, it would beautifully fulfill its decorative purpose. The *Black Calla* by Thelma Frazier was placed second; highly stylized, it has plasticity and successfully realized profiles. *Lili*, a garden figure by Katharine Gruener Lange, took third, and a *Nude* by John Tenkacs, an honorable mention.

### New York: Near Eastern Acquisitions

The Metropolitan Museum of Art announces two recent additions to its fine collections of Near Eastern woodwork and glass, a pair of fifteenth century Persian doors and a fourteenth century Syrian glass bottle purchased from H. Kevorkian. The new acquisitions are described in the *Museum Bulletin* by Dr. Maurice S. Dimand, Curator of Near Eastern Art, as follows:

"To the Museum's collection of Islamic woodwork, comprising fine specimens

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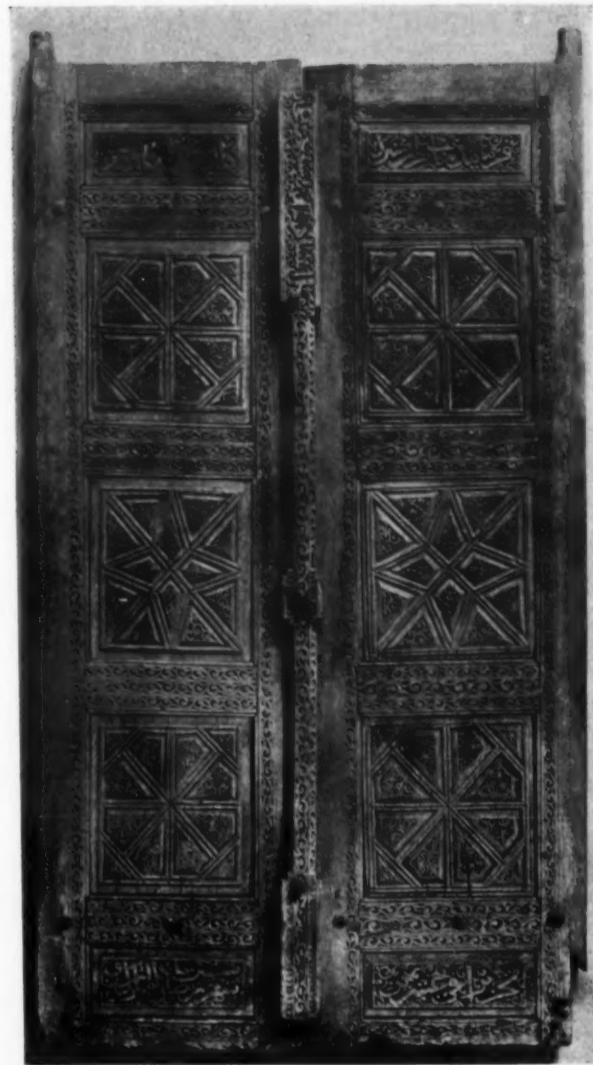
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from Egypt, Mesopotamia, and western Turkestan, has recently been added a pair of fifteenth century Persian doors of a type hitherto not represented in our galleries. Two other important examples of Persian woodcarving are owned by the Museum, but these come from western Turkestan and not from Persia proper. One is the Koran stand dated A. H. 761 (A. D. 1360), the other is a fifteenth century door from Kokand.

Each of our new doors has three decorated compartments and two inscribed panels separated by bands consisting of three rows of geometrical scrolls and framed by a single row. Geometric patterns divide the compartments into sections, which are filled with scrollwork and leaf ornament. According to the inscriptions, the doors were made at the order of David ibn Ali by Muhammad ibn Hussein. The lower panels bear the date the twentieth of Ramadan, A. H. 870 (which corresponds to May 7, 1466). The doors are thus the work of a Persian artist of the Timurid period. The delicate leaf ornament frequently found in Timurid illumination appears here, chiefly in the upper and lower compartments, but it is subordinated to the geometrical scheme. The plant ornament so conspicuous in woodcarvings from Turkestan, particularly in the two pieces mentioned above and in the fine window frames and doors of the mausoleum of Timur at Samarkand, is less prominent in these doors from Persia. The method by which they are carved, although based on the principle of contrast between light and dark, differs from that of Turkestan woodwork in that the undercutting is not so pronounced.

"The division of doors into squares and oblong compartments is an arrangement founded on early Islamic traditions and appears, for instance, in some twelfth century Seljuk doors from Asia Minor and in Egypto-Arabic woodwork of the Mamluk period. In the latter many small panels were assembled in various, more or less elaborate geometrical patterns, each panel containing an arabesque design which formed a separate unit. This ornamental device was developed by Arab artists and was adopted by Persian woodcarvers of the fourteenth century. In the fifteenth century the use of separate panels was abandoned, and, as in our Persian door, the square compartments were made of one

PERSIAN  
DOORS,  
DATED  
A. H. 870  
OR 1466 A. D.,  
RECENTLY  
ACQUIRED BY  
THE  
METROPOLITAN  
MUSEUM



piece of wood and the paneling was simulated.

"Near Eastern glass, particularly of Egypt and Syria, has been justly famous all over the world since antiquity. . . . This Museum possesses a very fine group of thirteen mosque lamps and seven vessels (Galleries E 14 and H 10)—a collection surpassed in number only by that in the Arab Museum in Cairo.

"To this collection the Museum has added by a recent purchase a splendid, large, long-necked bottle, which comes from the collection of Baron Robert de Rothschild. The history of this piece is well known. The first owner, as far as

can be traced, was Pierre Leven of Cologne. In 1853 the bottle was purchased by Prince Soltykoff at an auction sale. It was sold again in 1861 to M. Russel, from whom it was acquired by Baron Gustave de Rothschild in 1864. . . .

"Our bottle is one of the great masterpieces of enameled glass, familiar to all students of Islamic art. In the wide band on the body, which forms the main part of the rich decoration, four large heart-shaped palmettes alternate with split palmettes derived from arabesques. Each of the heart-shaped palmettes contains a compartment with a bird of prey attacking a goose—a motive frequently seen in enameled glass of this type. The remaining spaces of these palmettes are filled with a floral design of rosettes and Chinese lotuses or peonies in gold outlined in red. The arabesque palmettes enclose scrolls and flying birds (parrots?) in red and gold; in the center of each is a circle with a trefoil in white, red, yellow, and green. The fine lines of the lacy pattern contrast with the broad bands of blue enamel which follow the lobed outlines of the palmettes. Above the main decoration is a frieze of animals chasing one another, among which we recognize a wolf, a gazelle, a fox, a bear, and a hare. The principal part of the decoration of the neck is a wide band repeating the trefoils within circles and the flying birds and bordered by a narrow band of arabesques on a blue ground and a wider band with scrolls ending in birds.

"A number of pieces of glass bear the name of the Bahri Mamluk, Nasir Muhammad (reigned, with interruptions, 1293-1340), or one of his courtiers. Characteristic features of early Mamluk glass are the freedom of design and the naturalism of the animals and floral motives, which replaced the abstractness of thirteenth-century patterns. This change of style, which took place at the end of the thirteenth century, was due to the Chinese influence which penetrated the Muhammadan world as a result of the Mongol conquest. We find it in Persia, Syria, and Egypt. From the Chinese the Muhammadan artist learned how to observe nature and to render animals and landscape more naturalistically. The splendid frieze of animals on our bottle has all the characteristics of the new style. It recalls the animal paintings of Mongol bestiaries like the one in the Morgan Library completed between 1295 and 1300 and others of which only single pages are preserved. The floral ornament, which plays a prominent part in the decoration of our bottle, is rendered in the impressionistic manner so typical of the early Mamluk period."

AN  
IMPORTANT  
SYRIAN  
GLASS  
BOTTLE,  
GILDED  
AND  
ENAMELED,  
EARLY XIV  
CENTURY:  
ANOTHER  
RECENT  
METROPOL-  
ITAN  
PURCHASE



## PARIS NOTES

Drawings by Degas at the Galerie Blot et Gold make up an exhibition which is distinguished by the high quality of all the work on view. The drawings are sharply and truly drawn, yet imbued with the same subtlety and fine emotional quality which runs through the paintings by the artist. A few canvases, a monotype and an etching are also in the show.

A still-life by Bauguin, *Nature Morte a l'Echiquier*, has just been presented to the Louvre by M. J. Goudstikker. The painting was acquired in Holland through M. Paul Jamot, Curator of Painting at the Louvre, who also obtained two fine albums of drawings by Vouet, a gift from M. H. A. Josephus Jitta, on the same trip.

The Corot exhibition at the Orangerie proved such an overwhelming success that its duration has been prolonged un-

De Smet, who showed at the Galerie Giroux in 1929, was one of the heads of the group of post-impressionist Flemish artists. After many years of work in Holland he became a leader of the expressionist school, working sincerely and with intelligence, becoming a popular artist during the golden era of the late 1920's. In his early period he produced such fine canvases as *La Femme de Spakenburg* and *Le Pecheur et sa Fiancée*.

Later canvases—*Le Branconier*, *Nu Devant la Fenêtre* and others—all show the same delight in paintings and intelligence in use of his media. The present exhibition includes two hundred paintings and gouaches. Seen in a group, the effect of the canvases is striking, promising that here is an artist who will become more and more appreciated as time goes by.

It has been announced from Munich that the sale of the collection of Frau Margarete Oppenheim-Reichenheim, which was to have taken place on May 18, 19 and 20, will be prolonged a day. Since May 21 is a German holiday, the

## LONDON NOTES

The One Hundred and Sixty-eighth Summer Exhibition of the Royal Academy presents a group of paintings which hold together as few of these large group showings ever have. There are no single artists who far surpass the others as has often been the case in previous Academy exhibitions. Instead of the level of the exhibits is consistently high but never exciting. Mr. W. R. Sickert and Mr. Stanley Spencer are among those conspicuously absent from the exhibition. The work is well hung on canvas walls which show the paintings to their best advantage.

Two strong portraits by Augustus John, *Mrs. Harry Sacher* and *Thomas Barclay, Esq.*, are more remarkable for their character portrayal than for the actual painting itself. Dame Laura Knight shows a charming composition *Ballet, Spring in Cornwall*, which has been purchased out of the Chantrey Bequest, and a large and spectacular circus

CEZANNE:  
"MAISON DE  
BELLEVUE"  
IN THE  
MUNICH SALE  
OF THE  
OPPENHEIM-  
REICHENHEIM  
COLLECTION



til the middle of May. It is likely that when it closes in Paris, the exhibition will be sent to Lyons as M. Edouard Herriot is working toward this end. The provincial interest in painting has become increasingly strong recently, and it is hoped that in the future all such shows as the Corot one will be circulated throughout the country.

An ancient mill in Nice, the present residence of R. P. Lemierre, is being converted into a museum of religious art of the French Renaissance and middle ages. One of the finest pieces already in the museum is a Virgin in wood, of the fifteenth century French school.

At the Galerie Castellucho-Diana, Lansky exhibits portraits, landscapes, still-lives and interiors, done in clear fresh color, drawing upon Matisse in such works as *Chambre Jaune* and *Chambre Bleue*. The portraits are weaker than the landscapes and still-lives. Among the latter *Gateau* is particularly well done and decorative.

The recent work of Henry-Matisse is now on view at the galleries of Paul Rosenberg. This tireless painter, who of late has devoted much of his time to illustrational lithographs and etchings, has recently shown in London, where the latest works were considered the best he has so far produced.

Edmond Kuss, at the Galerie Billet-Worms shows paintings that are well composed but lacking color vitality. Kuss has kept his work well under control, never indulging in overstatement or theatrical effects, but in such works as *Manifestation*, he seems to have leaned backward in this respect, and the results are cold and lifeless.

In Brussels, the Palais des Beaux Arts has just opened a large retrospective showing of the work of Gustave de Smet.

sale sessions will be May 18, 19, 20 and 22. The sale of this splendid collection of Mme. Oppenheim-Reichenheim's, including many fine Cézannes as well as other modern and antique works of art, is attracting collectors from all over Europe.

### Twenty-five Years Ago in The Art News

The Ehrich Galleries presented a group of paintings by Early American artists. The show was one of the most comprehensive of its kind to be shown in New York. It included works by Cole, Copley, Stuart, Sully, Inman, Jarvis, Peale, Nagle, Mount and many more. A feature of the exhibition was the John Quidor group of five New York paintings.

The Society of Illustrators held their dinner in honor of Charles Dana Gibson, the President, at Keene's chop house. Many well-known artists and art editors were present, as well as the members of the society. Speeches were made by John W. Alexander, Frederick Kielman, Frank Crowninshield and C. D. Gibson.

An autograph letter by Martin Luther, written to the Emperor Charles V in 1521, brought \$25,000 at a Leipzig Sale. It was said to have been purchased for the collection of J. Pierpont Morgan.

In London, the summer season prepared for Coronation visitors which a heavy art calendar including among others the following shows: old masters' engravings and drawings and eighteenth century painting at Colnaghi's; modern masters and watercolors at Knoedler's, a newly discovered Titian and other paintings at the gallery of S. T. Smith & Sons and old English pottery and porcelain at Stoner and Evans.

scene, *The Show is On*, *The Zodiac* by the late Mr. Ernest Proctor and *L'Infirmière* by the late Miss Beatrice How are also Chantrey purchases. Among the Royal portraits are *His Late Majesty George V Riding in Hyde Park* by Frederic Whiting, painted with delightful informality; *Her Royal Highness The Duchess of York with her Children* T. R. H. *Princess Elizabeth and Princess Margaret Rose* by Edmond Brock; *H. R. H. The Duke of York K. G. Colonel-in-Chief XIth Hussars (P. A. O.)* by Simon Elwes and Salisbury's *The Heart of the Empire*, recently acquired by Queen Mary. Miss Ethel Walker shows two canvases done with rich color, *The Miniature* and *Woman of Samaria*.

Twenty-three paintings by Pissarro, Boudin, Mary Cassatt, Monet, Renoir and Sisley are now on exhibition at the Leicester Galleries. *Paysage*, a hayfield by Pissarro, painted in 1872, is one of the many fine paintings in the group. A still-life by Monet, *Les Capucines*, is also a canvas that is beautiful in color and design. Another Monet worthy of special note is *Vetueuil*. Two characteristic works, *Bateaux dans le Port* by Boudin and *L'Orzanne à Moret* by Sisley are among the finer of the many fine canvases exhibited.

Manuscripts and correspondence of the late Arnold Bennett will be sold at Sotheby's on May 25. The sale, which is the most important of its kind since the Browning Sale in 1913, has, among other items, eighteen novels in holograph manuscript, with the *Old Wives' Tale* and *Lord Raingo* included. Fifteen plays, notebooks, drafts, and a few private journals and letters written by the author and received by him from Conrad, Galsworthy, George Moore, Shaw and others are other outstanding items from the collection of Dorothy Bennett.

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The beautiful, delicately purple glaze made from rich cobalt and known as "clair de lune" is used for the glazing of this Chun Yao bowl dating from the Sung Dynasty. It is seven inches in diameter with gracefully scalloped edge and feet, and was made to hold flower bulbs. It can now be seen in the collection of Yamanaka & Company.



An oviform vase, seventeen inches high, from the collection of Yamanaka & Company. It is a fine example of soft paste porcelain, with a warm, creamy crackle finish. The vase is undecorated, relying upon the beauty of its material and the long sweep of its slender lines for ornamental distinction. Dating from the Sung Dynasty, 960-1279 A. D.

Edward J. Farmer, Inc. shows this pair of Chinese sepulchral urns with conical shape covers. The urns are of grey-white porcelain ware with a soft dove-grey celadon glaze. Encircling the necks are coiled dragons in pursuit of a pearl, beneath which is a frieze of Buddhistic figures modeled in high relief. The vases, which date from the Sung Dynasty, are a more refined version of the crude funeral jars which are found in many tombs.



Celadon glaze in cool grey-green covers this grey stoneware pillow from the collection of oriental ceramics at Parish-Watson & Company, Inc. The pillow is in the form of a sleeping child, surmounted by a concave head rest. It is five and one-half inches high and the head rest is eight and one-half inches in diameter. This unusual piece dates from the Sung Dynasty, 960-1279 A. D.

Parish-Watson & Company, Inc. show this small trumpet-shaped beaker of heavy stoneware from the Sung Dynasty. It is fashioned somewhat after the style of an ancient bronze tsun or sacrificial jar, and glazed with a soft celadon green. With the ridges that mark the turn of the potter's wheel the glaze color becomes more intense, making a natural pattern on the sides of the beaker. It is six and three-eighths inches high and has a six inch diameter at the lip.



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From the fine collection of satinwood furniture to be seen at the galleries of Arthur S. Vernay, Inc., comes this old Sheraton Pembroke table in the French taste, circa 1780. The gracefully designed inlays are of satinwood and tulip wood, done with consummate skill by a master cabinet-maker. One of the distinctive features of the table is the line of the curving legs, complementing those of the table top and sides.



Lenygon & Morant, Inc., are the present owners of this Sheraton serpentine front commode in extremely handsome East Indian satinwood. The drawers are inlaid with festoons and husks of hollyhock and bordered with kingwood. The finely chased brass handles are contemporary with the piece, which is one of a pair. The commodes are fifty inches wide and twenty-six inches deep.



One of a pair of satinwood writing cabinets, circa 1790, from the collection of Frank Partridge, Inc. The semi-circular bottom is fitted with shelves and a pull-out writing panel covered in pale blue baize. A daintily pierced gallery surmounts the shelf of the recessed upper portion which is fitted with pigeon holes and small drawers. It is of golden brown satinwood cross-banded and inlaid with stringing lines of boxwood.



Isabella Barclay, Inc., shows this dressing table from the time of Louis XVI. The beautiful, lustrous satinwood of the table forms a striking contrast with the rich, dark mahogany of the legs and top. It is a piece which is simple enough to please the most fastidious, relying upon the contrasting woods and fluting of the legs for its sole decoration.



Middleback grained East Indian satinwood is used for this one of a pair of Sheraton commodes from the collection of Lenygon & Morant, Inc. The three large medallions painted on the wood in a floral pattern are characteristic of the decorative motifs of Sheraton style. Rams' heads and formal garlands in the border paintings reflect the French influence upon this cabinet-maker's art.

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## COMING AUCTIONS

### Oil Paintings and Period Furniture

Property of the estates of two noted figures in the art world, Walter Leighton Clark, late founder and president of the Grand Central Art Galleries, and the late Eben Howard Gay, financier and art collector of Boston, Mass., will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoon of May 22, following exhibition from May 16.

Property offered from the private collection of the late Mr. Clark com-

*Venus and Juno* by Diaz de la Peña. Other paintings are of the French, American, Flemish, Italian, Spanish and other schools, mostly of the nineteenth century.

The Gay furniture offered includes an English eighteenth century Chippendale scroll-top secretary-bookcase and a set of ten Hepplewhite shield-back dining chairs, all in finely carved mahogany, and a rare English seventeenth century Carolean mirror with frame of tortoise shell veneer embodying panels of embroidery and stumpwork featuring full-length portraits of Charles I and Queen Henrietta Maria and a medallion portrait of a young woman, thought to be Mary Vane.

Among the Chinese porcelains are a magnificent Ku Yueh Hsuan Imperial porcelain ovoid amphora with *famille rose* decorations, eight inches high, with the four-character Ch'ien Lung mark, one of the most valuable items in the sale; a Ch'ien Lung *famille rose* temple vase with cover, on a carved and gilded stand; an important early K'ang-hsi apple-green bottle-form vase patterned with a *café au lait* crackle; and a delightful pair of figures of mandarin ducks and a figure of a parrot, in *famille rose* porcelain of the Ch'ien Lung reign. Among the Chinese semi-precious mineral carvings are a pair of Ch'ien Lung exquisitely carved spinach jade chrysanthemum dishes and a rock crystal sphere of exceptional size, measuring four and three-eighths inches in diameter.

Also offered are some Queen Anne and Georgian silver from the Gay collection, Oriental rugs and prints.



CLARK-GAY SALE

KU YUEH HSUAN IMPERIAL PORCELAIN OVOID AMPHORA

prises English and American period furniture, including a number of important family pieces, copper and brass ware formerly in the Alexander W. Drake collection and thirty-eight paintings of various schools. The Gay property includes Chippendale and other Georgian mahogany furniture from his collection and a number of pieces among a group of important Chinese porcelains, semi-precious mineral carvings and Imperial enamels appearing in the sale, which also includes a few additions from other owners.

Among the Clark furniture is an important Sheraton inlaid mahogany serpentine-front sideboard and a cherry-wood scroll-top secretary-cabinet with claw and ball feet, a fine inlaid mahogany secretary-bureau, both American eighteenth century pieces, and an English seventeenth century Jacobean carved and inlaid oak buffet. The Clark paintings include *Lydia Fordham*, a waist-length portrait by Sir Thomas Lawrence, *Study for a Portrait of a Lady* by George Romney, *Landscape with Figures* by Ralph Albert Blakelock and

### Garden Furniture and Statuary in Breese Sale

American, English and Continental furniture of various periods, tapestries, garden furniture and statuary, paintings, Oriental rugs and art objects, comprising property of the estate of James L. Breese, removed from "Breese Inc." Southampton, L. I., sold by order of the executors, J. S. Mackay and Lawrence McK. Miller, property of the late Grace Mitchell, sold by order of the residuary legatee, and properties of other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoons of May 20 and 21, following exhibition from May 16. The sale will also include a small group of gold, platinum and precious-stone jewelry, property of the estates of the late George D. Cochran and Madeline Smadbeck.

Outstanding among the furniture offered are an important English eighteenth century Chippendale mahogany sofa covered in late seventeenth or early eighteenth century needlepoint and a very fine set of Queen Anne carved walnut side chairs, with backs beautifully veneered in root walnut, considered among the earliest English claw and ball foot chairs known.

A group of nine tapestries includes three depicting hunting scenes, one an important seventeenth century Mortlake tapestry, entitled *Repast after Hunt*, another an early seventeenth century Italian example, *La Chasse aux Singes*, and a third of sixteenth century Flemish Renaissance weave, showing huntsmen on foot and on horseback, with ferocious figures of lions, leopards and other wild animals.

Among the garden furniture is an important English George II lead and sculptured limestone fountain dated 1738, embodying a semicircular trough

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cast with figures of Flora and winged griffins and with a niche enclosing a lead fountain figure of Venus with a dolphin. Another fountain of lead and sculptured sandstone is dated 1766. Also offered are a number of Georgian allegorical and pastoral garden figures and Queen Anne figures of dolphins, all in lead, and a variety of cast iron furniture, forged iron gates and other garden accessories, mostly of the eighteenth century.

A group of paintings of various schools includes four festival scenes attributed to Pietro Longhi and a portrait, *Marie Louise Elisabeth d'Orléans, Duchesse de Berry*, by Nicholas de Largillière; and among other art objects is a bronze animal group, *Jaguar and Hare*, by Antoine Louis Barye. The jewelry includes a platinum ring set with an emerald-cut diamond of almost five carats.

Also offered in the sale are Oriental rugs, Chinese porcelains, Roman glass and Apulian terra-cotta vases, Bokhara ware and other art objects.

## Silver, Antiques and Oil Paintings at Sale

English, French, Italian, Spanish and American antiques, oil paintings from several schools, English and American silver, Sheffield plate and a collection of Oriental rugs will be sold at public auction at the Plaza Art Galleries May 20 and 21, following exhibition from May 18.

Included among the large collection of paintings are works by Butterworth, Twachtman, Chase, Wyant, Carlson, Winslow Homer, Homer Martin, Ryder, Insley, Blakelock, Sargent, McCord, William T. Richards and many more American artists.

## The Twenty-third Annual Exhibition Of the Allied Artists of America

(Continued from page 7)

gery Ryerson, which contains bold brushwork; *Grandmother* by Louise Schacht, depicting a white haired woman of great vitality in a light keyed composition; *Elena* by Elaine Rawlinson, a study of a dark skinned girl; *Stella* by C. Davis, a profile of a negress; *Ethel Waters* by Norma Jeanne Bernstein, in which a bright colored blouse offsets the vividness of the face; *Portrait of the Artist's Wife* by J. Hy Hintermeister, a very literal picture; *Dinah* by Azadia Newman, and *Portrait of the Most Reverend James De Wolf Perry, Presiding Bishop, Protestant Episcopal Church of America* by Wilford S. Conrow, a large painstaking portrait of a dignitary in ecclesiastical robes.

*Allez Oop* by Percy Albee is a spirited and unusual circus scene. *The Black Tower* by Maurice Kish has gloomy and dramatic qualities and all the grimness of its industrial subject. Margaret Fitzhugh Browne's noticeable and large *Saki* dominates one wall; this dramatized study of a dancer has vivid color. Various landscapes and still-lives are found here also, such as *Edna L. Bernstein's* very decorative *Gardenia*, *Quarry Houses* by George J. Stengel, *Still-Life* by Henrietta Sanderson and *Inspiration* by Annette Woolf.

The Vanderbilt Gallery offers equal variety. *Portrait of the Artist* by Sidney Dickinson is among the better selections and is a direct front view of the figure and face, done in his customary grey tonality. *Miss Amy Cross* by Alpheus P. Cole portrays an elderly woman. *Portrait, Miss M.* by Mary Fair-

child Low chooses an elaborate costume of yellow for its sitter. *Domestic* by Gordon Samstag is typical of this artist's clean, well constructed but somehow bleak work. *Walter Roach, Esq.* by Gertrude Whiting McKim has spontaneity of pose and is probably a good likeness. In Wayman Adam's *Mountain Family* there is bold and free brushwork well suited to the ruggedness of the subjects. *Self Portrait* by Andrew Winter is outstanding in the room by virtue of its clean and vigorous painting and its directness of approach. *Mr. Robert Edmond Jones* by John Young-Hunter is typical of its creator and, like the other example of his work in an adjoining room, it has elegance.

*The Canal* by David Humphreys is freely handled. *Gloucester Docks* by Emile Gruppé is prominent on its wall, having a certain kind of animation. *Outpost* by Eloise Egan, an ambitious and mysteriously dramatic landscape, does not quite succeed in its imaginative aspirations. *Clouds Over Quoddy* by Ernest N. Townsend contains strong contrasts and cloud patterns. *Late Summer* by Bela Mayer is expressed with spirited brushwork.

Considering all the sculpture scattered through all three rooms, one finds it small, unadventurous and lacking in any compelling quality. The mass of relief and medals occupying almost half of one wall in the Center gallery is arranged in such a way that anyone interested in this particular medium can conveniently see it. *Head of Japanese Artist* by Ann Wolfe is a commendable choice.

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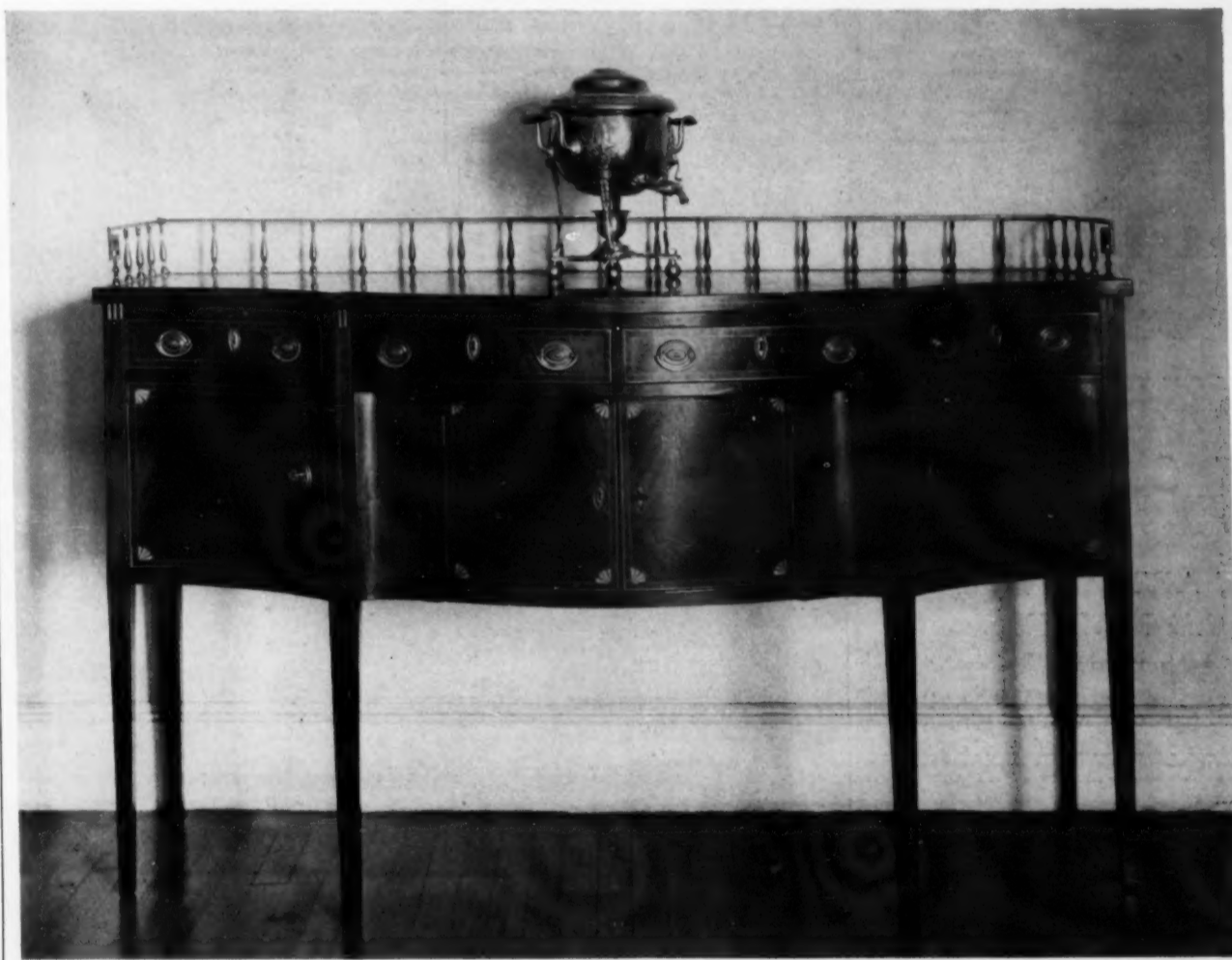
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NEW YORK

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[INC.]

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PAINTINGS BY OLD MASTERS

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## CARL FISCHER ART GALLERY

GROUP SHOW OF CONTEMPORARY WORK

LONDON

61 EAST 57th STREET

NEW YORK

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WORKS OF ART

55 EAST 57th STREET

NEW YORK

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**M. J. ROUGERON** 101 PARK AVENUE  
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Studio founded in Antwerp 1840, Paris 1880  
Established in New York since 1907 Member American Artists Professional League  
and Antique & Decorative Arts League

## CALENDAR OF NEW YORK EXHIBITIONS

### MUSEUMS AND PUBLIC GALLERIES

Allied Artists of America, Inc., Fine Arts Building, 215 W. 57th St. *Twenty-third Annual Exhibition*, to May 30.  
American Art Association-Anderson Galleries, 30 E. 57th St. *Salons of America: Fourteenth Spring Salon*, to May 23.  
Brooklyn Museum, Eastern Parkway. *Five Centuries of Miniature Painting*, to June 1. *California Watercolors and Post Surrealists*, to September 1. *Prints by Three French Sculptors: Rodin, Maillol and Despiau*, to June 1. *European Fine Arts, 1450-1500*, to Sept. 1. *Watercolors by S. Noakowski*, to May 22.  
Federal Art Project Gallery, 7 E. 38th St. *Etchings, Lithographs and Wood Engravings By WPA Artists*, to May 20.  
International Art Center, 310 Riverside Drive. *Third Annual Exhibition of New York Artists who have participated in the Washington Square Outdoor Art Exhibitions*, to June 15.  
International Building, Rockefeller Center. *National Exhibition of American Art*, May 18-July 1.  
Metropolitan Museum of Art. *Winslow Homer and Arthur Boyd Houghton Centenary Exhibition*, to May 31. *Benjamin Franklin and His Circle*, to Sept. 14.  
Municipal Art Galleries, 62 W. 53rd St. *Seventh Exhibition of Works by New York Artists*, to May 17.  
Museum of the City of New York, Fifth Ave. & 104th St. *Rogers Groups, Nathalie Bailey Morris Collection; Portraits of Ladies of Old New York, XVIII and XIX Centuries; Actresses and Prima-donnas in New York*, to October 7.  
Museum of Modern Art, 11 W. 53rd St. *Modern Painters and Sculptors as Illustrators*, to June 14.  
National Arts Club, 119 E. 19th St. *First Annual Exhibit of the Pictorial Forum*, to May 30.  
New School for Social Research, 66 W. 12th St. *Chinese Scroll Paintings*, to May 29.  
New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to September 30.  
New York School of Fine and Applied Art, 2239 Broadway. *Annual Exhibition of Students' Work*, to May 19.  
W. & J. Sloane, Fifth Ave. at 47th St. *Work by Students of the Cooper Union Decorative Design Department*, to May 22.  
Society of Independent Artists, Grand Central Palace, Lexington Ave. & 46th St. *Twentieth Annual Exhibition*, to May 17.  
Whitney Museum of American Art, 10 W. 8th St. *Paintings, Sculpture and Prints from the Permanent Collection*, to July 31.

### SPECIAL EXHIBITIONS

American Indian Art Gallery, 120 E. 57th St. *Watercolors by Oqua-Pi*, to May 30.  
An American Place, 509 Madison Ave. *New Paintings by Arthur G. Dove*, to May 20.  
Another Place, 43 W. 8th St. *Paintings by David Arkin*, to May 29.  
Arden Galleries, 460 Park Ave. *Sculpture in a Night Garden*, to June 1.  
Argent Galleries, 42 W. 57th St. *Watercolors by Dora Forster; Summer Exhibition of the National Association of Women Painters and Sculptors*, to May 23.  
Associated American Artists, 420 Madison Ave. *Etchings and Lithographs*, to June 2.  
Babcock Gallery, 38 E. 57th St. *American Watercolors*, to May 30.  
Isabella Barclay, 136 E. 57th St. *Seventeenth, Eighteenth and Nineteenth Century Chinese Paintings; Eighteenth and Nineteenth Century Chinoiserie Wallpaper*, to June 3.  
Bignon Gallery, 32 E. 57th St. *London Visualized by Derain*, to May 29.  
Carroll Carstairs Gallery, 11 E. 57th St. *Six Horses by Herbert Haseltine*, to May 23.  
Children's Bookshop, 106 E. 57th St. *Paintings and Designs by Simon Lissim*, to May 23.  
Contemporary Arts, 41 W. 54th St. *Paintings by Etienne Ret*, to May 23.  
Defenders of Democracy, 5 E. 57th St. *"The More Abundant Life"*, to May 30.  
Downtown Galleries, 113 W. 13th St. *Recent Paintings by Joseph Pollet*, to May 23.  
Durand-Ruel, Inc., 12 E. 57th St. *Nineteenth and Twentieth Century French Painters*, to May 29.  
Ehrich-Newhouse Galleries, 578 Madison Ave. *Portraits by Azadia Newman*, to May 30.  
Garden Furniture and Accessories, to May 29.  
Ferargil Galleries, 63 E. 57th St. *Engravings by Winslow Homer*, to May 17. *Paintings by Manuel Tolegian*, to May 24. *Watercolors by Joseph Golinkin*, to May 25. *Watercolors by California Artists*, to June 1.  
Carl Fischer Art Gallery, 61 E. 57th St. *Group Show of Contemporary Work*, May 18-June 13.  
Florence Cane School of Art, 1270 Sixth Ave. *Group Exhibition by Students*, to May 30.  
Karl Freund Arts Gallery, 50 E. 57th St. *Portraits by Julian Binford*, to May 29. *Sculpture of Mahatma Gandhi by Jo Davidson; Sculpture by Contemporary Americans; Vitroprints by H. Ides; Art for Garden and Interior*, to June 1.  
Grand Central Art Galleries, 15 Vanderbilt Ave. *Designs Submitted for Rome Prize Competition*, to May 16. *Paintings by Helen Willis Moody; Westchester Landscapes by Olaf Olesen*, May 20-30.  
Grand Central Art Galleries, Fifth Ave. Branch, 1 E. 51st St. *Famous People by Famous Portrait Artists*, to June 30.  
Guild Art Gallery, 37 W. 57th St. *Paintings by Ary Stillman*, to May 23.  
Hampton Shops, 18 E. 50th St. *A Modern Garden Apartment by Alexander H. Girard*, to October 1.  
Marie Harriman Gallery, 61 E. 57th St. *Recent Paintings by George Picken*, to May 29.  
Georg Jensen, 667 Fifth Ave. *Paintings by Bruce Crane, Herman Dudley Murphy, Chauncey Ryder and Hobart Nichols*, to May 29.  
Frederick Keppel & Co., 71 E. 57th St. *Prints by Gauguin*, to May 29.  
Kleemann Gallery, 38 E. 57th St. *Etchings by Ferdinand Schmutzer*, to May 30.  
Kraushaar Galleries, 680 Fifth Ave. *Etchings and Lithographs by Alphonse Legros*, to May 29.  
Julien Levy Gallery, 602 Madison Ave. *Photographs by Atget*, to May 29.  
Macbeth Gallery, 11 E. 57th St. *Drawings by Richard Guggenheimer*, May 19-June 2.  
Pierre Matisse Gallery, 51 E. 57th St. *Modern French Paintings*, to May 29.  
Guy E. Mayer Gallery, 578 Madison Ave. *Four Masters of the Graphic Arts; Blampied, Briscoe, Benson and Brockhurst*, May 18-June 5.  
Midtown Galleries, 605 Madison Ave. *Paintings by Vincent Spagna*, to May 26.  
Milch Galleries, 108 W. 57th St. *Drawings by Maurice Sterne*, to May 18.  
Montross Galleries, 705 Fifth Ave. *Paintings by Young American Artists*, to May 23.  
Morton Galleries, 130 W. 57th St. *Paintings and Prints by Ethel L. Hyder*, May 18-30.  
J. B. Neumann's New Art Circle, 509 Madison Ave. *Living Art, Old and New*, to Sept. 1.  
Passedoit Gallery, 22 E. 60th St. *Paintings by Five Young Americans*, May 18-30.  
Raymond & Raymond, 40 E. 52nd St. *Contrasts of Old and Modern Masters*, to May 30.  
Rehn Gallery, 683 Fifth Ave. *First Summer Exhibition of Painting*, to June 1.  
Jacques Seligmann & Co., 3 E. 51st St. *Ancient and Modern Paintings*, to Sept. 1.  
Sporting Gallery, 38 E. 52nd St. *Watercolors and Racing Scenes by Raoul Dufy*, to May 19.  
Squibb Gallery, 745 Fifth Ave. *New Paintings by Aston Knight*, to May 23.  
Marie Sterner Galleries, 9 E. 57th St. *European and American Paintings*, to May 30.  
Studio Guild, 730 Fifth Avenue. *Architectural Watercolors and Sepia-tone Reproductions by Edwin H. Denby*, to May 27. *Paintings by Guy Wiggins*, to May 23.  
Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Group Exhibition of Etchings, Drawings and Watercolors*, to May 30.  
Valentine Gallery, 60 E. 57th St. *Canadian Paintings by John Lyman*, to May 28.  
Walker Galleries, 108 E. 57th St. *Paintings by Aline M. Liebman*, to May 19. *Pastels and Watercolors of New Orleans and the Mississippi by Donald M. Campbell*, May 19-June 8.  
Weyhe Gallery, 794 Lexington Ave. *Lithographs by Lynton R. Kistler*, to May 23.  
Wildenstein Galleries, 19 E. 64th St. *Sculpture by the Derjensky Class*, May 20-23.  
Yamanaka & Co., 680 Fifth Ave. *Japanese Pottery*, to May 29.  
Howard Young Galleries, 677 Fifth Ave. *Selected Old Masters*, to June 1.

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Under the Auspices of the ANTIQUE & DECORATIVE ARTS LEAGUE, Inc.

In Collaboration with the N. Y. Chapter of the AMERICAN INSTITUTE OF DECORATORS

*This Advertisement Donated to the Westchester County Children's Association by THE ART NEWS*

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